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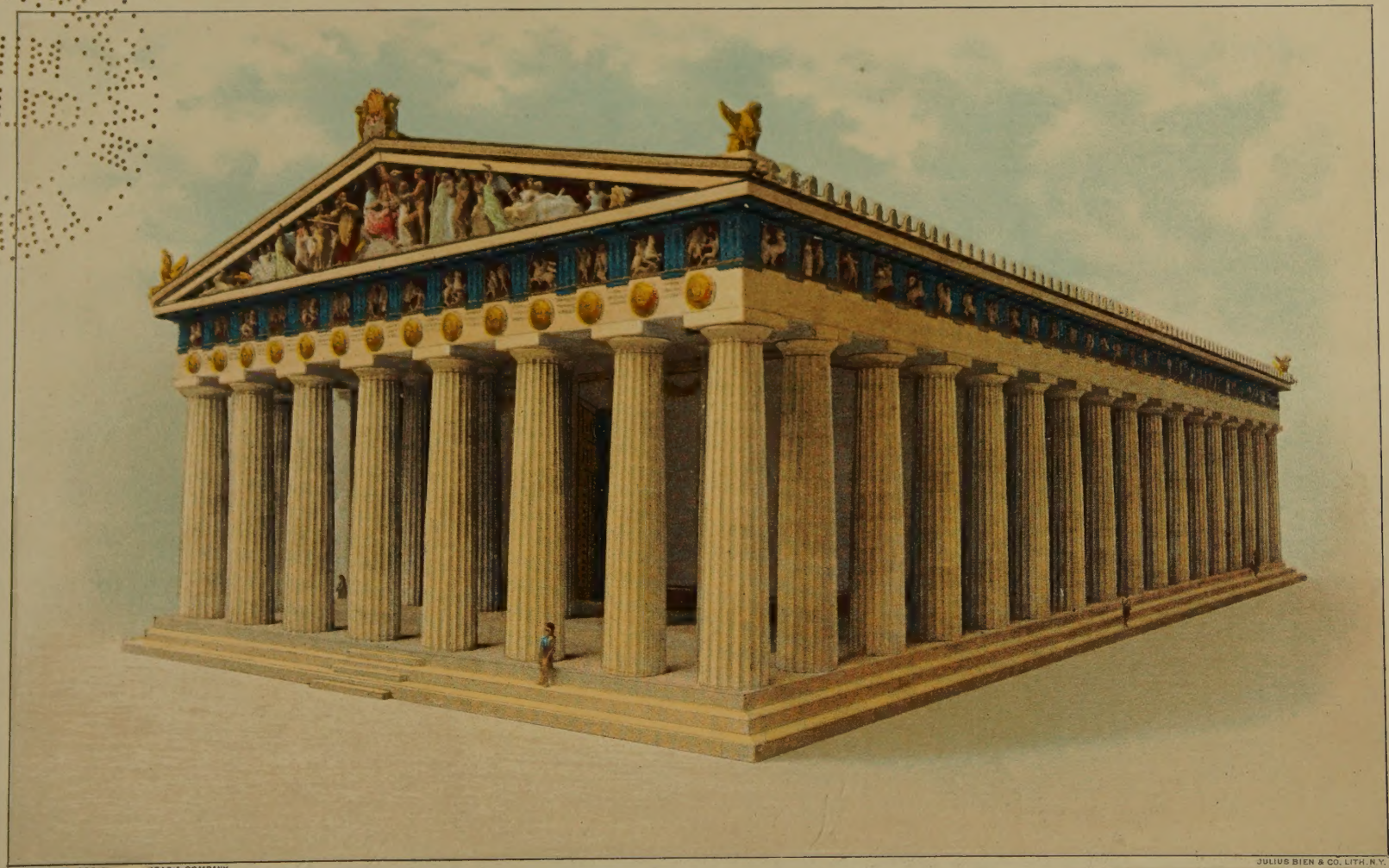
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THE PARTHENON, FROM THE RESTORED MODEL
IN THE METROPOLITAN MUSEUM OF ART, NEW YORK

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OUTLINES

OF THE

HISTORY OF ART

BY

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FOURTH BOOK.

THE ART OF MODERN TIMES.

OUTLINES OF THE HISTORY OF ART

Chapter I.

GENERAL CHARACTERISTICS OF MODERN ART.*

EVEN in the Middle Ages there were not wanting heralds who announced the dawn of the new day. Feudalism could not restrain all the strong tendencies toward individual liberty which were natural to the populations of Europe. We have seen how in its very beginning, the strong Gothic architecture, the purest off-spring of the mediæval mind, showed signs of decay, and began very soon to lose its strength and squander its energies in a capricious play with decorative forms; but we have discovered, at the same time, in the works of sculptors and painters, a deep longing to prove by their own works the miraculous power of their new faith. The breath of a more deeply stirred mental life began to vivify the severe typical forms. So long as the individual was fettered by his municipality, his craft and guild, he could not rise to independence and freedom of thought; but where he depended

*Symonds, J. A., "Renaissance in Italy," (7 vols., different subtitles.) Müntz, E., "Les Précurseurs de la Renaissance; Histoire de l'Art pendant la Renaissance" (3 vols., pub., Italy). De Laborde, "La Renaissance des Arts à la Cour de France." Pattison, Mrs. Mark, "The Renaissance of Art in France." Burckhardt, J., "Der Cicerone; Geschichte Der Renaissance" (English translation, "The Civilization of the Renaissance in Italy").

boldly upon his own strength, the fast-decaying restraints fell away, and the end of the Middle Ages was at hand.

A series of great events came to the help of this struggle with its mighty pulsations. Their influence, united with that of the new spirit, forced its way everywhere, changing the whole aspect of Europe from the very foundation, and offering to Western humanity a range of ideas and incitements hitherto undreamed of. About the middle of the fifteenth century the discovery of the art of printing endowed thought with wings, on which it was borne in its flight from land to land, from people to people, passing the narrow limits of nations, and uniting the spirits of men by a common bond. About the same time the conquest of Constantinople by the Turks diverted a stream of Grecian culture toward the West, bringing abundant nourishment to the vividly awakened taste for the antique. Lastly, before the century had run its course, the discovery of the passage around the Cape of Good Hope, and that of a new hemisphere, marvelously enlarged men's knowledge of the home of the human race, overturning at one blow time-honored theories, and unlocking new kingdoms, not to the spirit of inquiry alone, but to imagination in its widest range. The ancient Earth herself seemed to burst her fetters, and to lay open new and boundless realms beyond the limits hitherto supposed to be impassable. The mediæval conception of the universe had gone; how could the mediæval law of existence longer maintain its right? All the contracted circles within which the world had so long been moving began to give way, and the inward disintegration was unceasingly accompanied by a universal revolution of outward existence. The municipal republics of the Middle Ages powerlessly succumbed to the pressure which everywhere was bringing about the formation of great states and extensive political organizations. The idea of the modern state began to form and to realize itself, and the power of the sovereign arose upon the ruins of mediæval liberties and communities.

But that which victoriously asserted itself within all this mighty fermentation, amid all the struggles of power, craft, and daring, during this wonderful period, was the independent self-consciousness of the individual, the greatness of personal genius. This was to be strengthened through a renewed and earnest study of antiquity, which was to bring on a period of higher culture, destined to make an end of the narrow scholasticism of the Middle Ages, and to unite all who aspired. The choicest spirits pressed forward to the study of classic literature with all the enthusiasm of youth, ransacked the monastic libraries for the forgotten writings of the Greeks and Romans, and shared with one another—at first by means of manuscript copies,

afterward through the newly discovered art of printing—the treasures which they found. Quickened by these studies, new conceptions of life and the world began to be diffused abroad; and the ossified forms of the scholasticism and dogmatism of the Middle Ages sank back to nothingness before the torch of the humanities. The Church herself could not close her doors upon the strong spirit that fain would penetrate everywhere; and even the Vatican unbarred her gates to it, and the Vicar of Christ rivaled the temporal lords and princes in his fostering care of the reawakened spirit of Pagan antiquity.

This complete revolution of life and thought necessarily exerted a great, and in many respects a favorable, influence upon the development of art. Henceforth, in every field of art, we find a predominance of individual imagination over tradition. During the Middle Ages, the creations of art had been very largely controlled by traditional—chiefly ecclesiastic—habits of thought. Custom determined the material, the conception, and the treatment; and as the work of art was made subordinate to the church use for which it was designed, so the name of the individual artist was forgotten in his production. We have already seen how first, in Italy, the individual pride of the artist was aroused; how the more unshackled and independent significance of art led the way to new fields, to a broader perspective; but only now the results of this struggle were gained, and the last steps were taken. Art did not dream of divorcing herself from religion. She still continued, perhaps with more earnestness than ever, to build, to carve, and to paint in the service of the Church; but the artist held a freer attitude toward tradition. He learned to translate the sacred legends and the doctrines of Christianity into his own language, drew a new inspiration for these subjects out of his own consciousness, and evolved a new method of treatment out of his loving study of nature and the works of antique art. Thus originated and developed purely artistical ideas which, as if shut up in buds, were already warming into life in the attempts of an earlier epoch, and now burst forth in full bloom. Nature no longer confronted the artist with an unfriendly or enigmatical mien. He dared to gaze full upon her in all her beauty, to exhaust it by deep and searching study, and to clothe her forms with a power of realism of which mediæval art did not dare to think. The study of anatomy and perspective, the more delicate observations of the effects of light and atmosphere, and the consequent perfection of coloring even to the softest shading, were the results of these efforts. The moment the artist had taken his position as a creator in the midst of life, every other individual necessarily became for him an object of earnest and loving representation. The

symbolizing idealism of the Middle Ages died out; realism unfolded its banner, and started on its conquering march through the world.

Thence it came about that the soul, desiring to take its living, personal part in the objects to be represented, began to contemplate religious subjects no longer for their piety alone, but as much on account of the purely artistic motives which they offered to the eye as for the sake of the deeply human truth and beauty which the heart recognized in them. Works of art were now produced to satisfy a strong instinct of the soul, a personal love for the beauitful and the sublime, and no longer simply to meet the needs of a church. No wonder, then, if these creations laid claim to acceptance for their own sake, proclaiming as they did what is eternal in every human breast, not in compliance with a command of the Church, but urged by that inner voice, and so standing as equal revelations of the divine. On the other hand, however, Art held fast to the traditional subject-matter and so retained an important advantage. She continued to be understood by the people at large, and was not limited, as in later times, to that narrow circle of culture on the heights of society, in whose refined and icy atmosphere her freedom is in danger of being stifled. And, besides, she was relieved of the strain of continually seeking after some new subject, and could devote her unbroken freshness to the theme already presented, and spend her whole force upon its artistic formation. In a word, she remained true to a circle of ideal conceptions—an inestimable advantage at a time when such powerful attractions toward the material, and toward cosmic realities, existed. Hence the realism of this epoch went to extremes only in exceptional cases; rather, as in the golden age of Grecian art, it brought about a compromise, in which an harmonious union of the ideal subject with a form true to nature was effected.

But the sister arts did not travel toward their new goal in the same manner, nor follow a common course. As an unmistakable sign of the individualistic character of the epoch, the destinies of the different arts are henceforth distinct; and, in connection with this fact, the diverging efforts of the North and the South become now, for the first time, apparent, with all the consequences of this divergence. This discrepancy of aim endures for a century. The observer must henceforth separate architecture from sculpture and painting, and for all the time which elapses before the beginning of the classical Renaissance in the North, and Italian art from art outside of Italy. To be sure, there first arises a golden time, when, under the sway of mighty masters, works are produced in Italy in which all the arts are harmoniously combined. During the period, perhaps, from 1420 to

1520—that is to say, from the first dawn of the Renaissance to the death of Raphael—the sister arts ruled a common territory, still preserving the close union which had bound them all through the Middle Ages; though, in the atmosphere of the new time, the intimate relations of painting and sculpture were dissolving. Thus arises that long series of master works in which the lifelike freshness of the study of nature lends a higher freedom and completeness to the graphic and plastic arts; while their connection with architecture, which had likewise cast off some of its restraints, saved them from a one-sided pursuit of individual goals, and from the final consequences of that tendency. Everything during that golden age, in Italy at least, held as by a fortunate balance in perfect harmony, floats before the gaze of the spectator clothed with the magic of an almost unearthly loveliness; nor does creative genius in any period of art, the most blooming period of Greece alone excepted, succeed in so glorifying the earthly in its inspired work. But only too soon the dissolution of the ancient union begins; and, divided one from another, the isolated arts pursue their several ways; painting and sculpture, especially, forsaking the trammels of architecture, and seeking to build up for themselves a new and independent existence. This fact has been often lamented; and it is not to be denied that it has its dark side, and that a too exclusively separate development of the graphic and the plastic arts could not take place but by the loss of a great monumental style. But even this is only the fulfilment of an historical tendency, which we must strive to understand; and if we only consider how long sculpture, at least, had worn the chains of architecture, how long it was compelled to subordinate activity in favor of the supremacy of the sovereign art, we shall not be much surprised at the new and long-deferred freedom which gave to the arts of representation an opportunity to follow their own laws, urging them on to all possible attainment within the circle of their special operation.

From 1420 in Italy, and from 1500 in the North, the separation is almost complete. Architecture goes on her own way, seeking a new law for her formations in antique art. There is, indeed, a transition period, during which, both in church architecture and in secular buildings, a combination is attempted of the time-honored forms of the Middle Ages. But this course is ere long entirely abandoned. Mediæval traditions are altogether broken with, and an effort is made to take up a much older tradition, which, however, was but little understood by those who sought to follow it—that of the antique world. Though the classic forms do not appear as a necessary outgrowth of organic life, seeming more like the noble shell which infolds the body of the structure, the very fact of this slight-

ness of relation gives the new architecture liberty harmoniously to fulfill all the necessary requirements of its existence. The arts of representation are undoubtedly more independent; and in Italy, where it had been possible to preserve the ancient supremacy of architecture unimpaired, during the whole Gothic epoch, the new liberty of the art of painting tells for good. Monumental painting, on a great scale, the thoughtful intensity of the great cycle of painting—in the course of which the universally received Christian ideas continued to form the subject-matter for general treatment—was now united to that wonderful power of portrayal with all the truth of nature, that complete grasp of the life of the individual, which exercised a magic charm over the souls of all men, and which was never within the scope of the less perfect productions of mediæval art. The subject of representation was no longer limited by the dictates of the Church, but was suggested by the instinct for what is true and divine deep in the soul of the individual artist; so that works of art had become things to treasure and admire, not because they told the well-known sacred histories, but because they contained within themselves a world of independent and sensitive beauty.

The reason why painting takes the lead more prominently than ever among the arts, and draws to itself, more than ever before, the force of creative genius, is made evident by the whole tendency of the time. It had proved itself to be preëminently *the* Christian art even during the Middle Ages, and sculpture had retreated to a subordinate position. The object of the sculptor is the representation of the perfect form of the human body. This task had been so completely accomplished by Grecian art that no possible improvement was conceivable. The striving after ideal beauty, however, necessitates, at the same time, a tendency toward generalization, the study of the human form considered as such. For the individual, the particular can assert itself only in a deviation from the general law; and through the predominance of the characteristic, the universal beauty is sacrificed. While in antique sculpture the idea of beauty is analyzed, and separated into distinct concrete forms, just as the full light resolves itself into the prismatic colors, we find that the result is a representation of general conceptions, of common distinctions of age and sex, never of separate individuals. Hence it happens that perfect physical beauty can be expressed only by the representation of the nude form; and that, at the utmost, a drapery like the antique, revealing rather than concealing the body, can alone be adapted to the proper aim of sculpture. But in proportion as the perfection of the whole body is especially emphasized, the deeper significance, the more thoughtful expression of the face, becomes of less importance;

for the characterization of the head must be reduced to that degree which accords best with the complete development of the body as a whole. The more completely the antique ideal harmonized with these conditions, the more decidedly opposed to them was the Christian conception. At an epoch when physical beauty was accounted of little importance, at first even dangerous, and always doubtful in its tendency; when all its value was estimated by its devotion to the highest aims, and that which is spiritual, the inner life of the soul, held the first place—sculpture was necessarily stunted; and even when, during the Middle Ages, as in the case of Niccola Pisano, the antique beauty sought to domesticate itself under the guise of Christian themes, the subject soon reacted so powerfully against the unwonted form that this was speedily thrown aside like an empty husk.

When at last, with the epoch of the Renaissance, the antique was again laid hold upon more intensely, earnestly, and comprehensively, as a type worthy of imitation, one might have imagined for the moment that a new and golden age of sculpture had at last arrived. And, in fact, it started upon a glorious course at first, bringing forth works of thoroughly original beauty, for which the antique may have served as a suggestion or an inspiration, but whose essence, for all that, was an entirely independent one. Thus delusion did not last long; for even during the best time of this revival of sculpture, it never, on the whole, attains the importance of contemporaneous painting; indeed, the preëminent characteristics which appeal to us in its productions are unmistakably rather of the picturesque than of the plastic kind. And this is no marvel, if we consider that what filled the mind of the artist, and irresistibly impelled all his creative powers to do their work of representation, was preëminently the life of the individual, the special characteristics of the single figures, the spirited expression of the emotions, as revealed in momentary movements of the body. Yielding to this passionate impulse, all mediæval tradition had to give way; the sacred figures were forced to abandon the abstract ideal background of early art, and step forth upon the streets and squares of the fifteenth century into the freedom and open air of the natural world, not unfrequently disguised in the gay costume of the day. That vigorous race of men was so *naïvely* absorbed in the joy of its own existence that the saints of the Old and New Covenants, as well as the legendary worthies, were usually compelled to purchase by an enforced masquerading in the costume of the time the right of being, in art, at all; and, even where the ancient spirit prevailed so far as to urge the employment of an ideal drapery, no incongruity was felt in bringing it into direct contact with recent styles of dress. This tendency compelled sculpture to take to by-paths remote

from its proper, open road; namely, into too strongly emphasizing what was characteristic, and in a treatment of relievo which resembles paintings transferred to stone or wood in the dense grouping of figures and the perspective-like background of landscape and architecture.

Thus we clearly perceive that the leading feature of the time is its continual tendency toward the pictorial. Painting is, and henceforth continues to be, the art *par excellence* of modern times. It does not aim at perfect physical beauty; it offers, in general, only a hint, a deceptive appearance, of reality. But in rejecting so much that is important, on the one hand, on the other it gains something not less desirable by way of compensation. It is enabled by means of the newly discovered expedient of perspective, and by the use of color, continually brought to a higher degree of perfection, to spread out a greater number of figures, more richly grouped upon a wide plain, emancipating them from the ideal gold background of mediæval art, setting them in the midst of the laughing loveliness of Nature, beneath the blue heaven, in a green, smiling landscape, or else among splendid halls stretching out into the perspective of a gorgeous architecture, reviving with a new meaning the old sacred narratives in the bright and cheerful drapery of the time. All force and depth of characterization, all passionate, momentary action, all free play of individual life, is seized upon with youthful energy, until we are so carried away, so charmed, by this true-hearted earnestness and loving childlikeness, that we no longer remember the anachronism, but are devoutly thankful that we are permitted to bathe in the inexhaustible fount of life and happiness which wells from those productions.

As is always the case, the spiritual needs of the time create suitable technical expedients. Fresco, with its clear, light tones, its free, bold treatment, its durable, solid techinque, seems already, in Giotto's time, to have taken the place of the old, limited tempera painting for wall-pictures; that is to say, for the largest and most artistically important paintings of the time. Henceforth it alone is employed in the carrying out of great monumental paintings. An invention of still greater importance was introduced into Flanders by the brothers Van Eyck, and spread with great rapidity through all the art schools of Europe. This was oil-painting, the future employment of which was to lead to wholly new tendencies in art, to new effects, and to new aims; and which offered to the realistic tendency of the time an unrivaled technical method by means of its solidity, transparent clearness, and melting softness. The discovery was, however, not that of the possibility of using oil as a vehicle; it was rather the discovery

of a good drier—a trustworthy means of causing the mixture of pigment with oil to solidify and harden. Still further discoveries should be noted here; namely, the art of taking prints, as on paper, from engravings on copper, and what is called, inaccurately, engraving on the wood block, by which means artistic conceptions were widely diffused through mechanical multiplication, thereby bringing about reacting influences of the various masters and schools upon each other. These branches of artistic representation were of intrinsic importance for the art of Northern countries, especially of Germany, where they were cultivated with the greatest zeal. Art never came to the same widespread bloom in the North as it did in Italy, owing to the stunting and breaking up of the great artistic life in the course of the fifteenth century, first as a result of the Reformation, and later of the religious and political distractions which followed in its train. Even the most famous masters worked single-handed, and Northern art lost more and more the power of adapting its activity to monumental objects. Hence the temperament of the best masters inclined them to withdraw within the confines of their workshops, not unlike the monastic artists of the Middle Ages. There they sought to express the richness of their ideas and sentiments by the delicate lines of the burin, or the coarser strokes of wood-engraving. Thousands of copies of such engravings went forth into the world, and became popular and unpretending ornaments of the home, influencing a wide circle of the people; while in Italy, the public, out-of-door character of Southern life was as distinctively expressed on a grand scale in the products of monumental art, so common in churches and palaces.

Not the means alone, however, but the field of operations of painting, was indefinitely extended. Since there was no longer a desire to treat what was religiously, but what was humanly, beautiful and important, not only was the human side taken in religious subjects, but even the realms of mythology and antique legend were reconquered in the interest of art. Individual fancy was allowed free and independent action in the conception and execution of such subjects. Profane historical painting speedily followed this movement; genre and landscape painting were presently added; and the ever-widening circle soon included all natural life, and every manifestation of human activity and circumstance; so that artistic fancy finally took everything within its scope, in so far as it could be viewed in the light of the eternal, the true, and the beautiful, and was thus susceptible of being transfigured by art.

The historical examination which follows must present in detail the circumstances under which, in the course of time, the new prin-

ciples gradually worked themselves out more sharply, were constantly more distinctly recognized, and were carried out to their last results in conception and treatment; and since Italy prepared the way for the modern spirit, and with great strides preceded the rest of the world, so, in telling its story, the foremost place must everywhere be conceded to her art.

Chapter II.

MODERN ARCHITECTURE.

*A.—In Italy.**

WE have seen how the working of Italian art throughout the Middle Ages was still influenced by the antique, and how even the Gothic style was forced to accept a certain compromise with classical feeling. In the heart of the land, the old center of Roman dominion, it was less influenced than elsewhere by the Northern spirit or by Christianity; and its forms still lingered in Rome, though sunk in barbaric degeneracy. The monuments of ancient art, cruelly mutilated as they were, still uttered the lesson of unmatchable power and classic simplicity and grace; and the spirit of ancient art still lingered in the genius of the nation. Relentlessly as plunder and neglect had despoiled the treasures of antique art, enough splendid works remained to serve as models, and as subjects for admiration, for all thoughtful artists. Still, the pioneering efforts of Petrarch and his scholars and literary associates, beginning at the middle of the fourteenth century, were needed to open the eyes of artists to a full appreciation of the antique. The Renaissance began its march of progress about 1420, at first clinging closely to mediæval primitive forms and elements of construction, but later on following antique construction, and forms of detail, with an ardor which, setting aside mediæval tradition, gave rise to an entirely new architectural creation.

FIRST PERIOD.—EARLY RENAISSANCE.

(1420-1500.)

The fifteenth century is the time of that transition which sought to mediate between previous architectural tradition and antique

*Quatremère de Quincy, "Histoire de la Vie et des Ouvrages des plus célèbres Architectes." Grandjean de Montigny et Famin, "Architecture Toscane." P. Letarouilly, "Édifices de Rome moderne." Percier et Fontaine, "Choix des plus célèbres Maisons de Plaisance à Rome." Cicognara, "Le Fabbriche piu Cospicue di Venezia." Gauthier, "Les plus beaux Édifices de la Ville de Gênes." F. Cassina, "Le Fabbriche di Milano." Lanciani, "The Destruction of Ancient Rome."

forms. In church architecture there was a partial return to the flat-roofed, and sometimes even to the cruciform, basilica; still, there was an evident attempt to modify this constructive system by antique proportions. In domical buildings on a large scale, the architect did not hesitate to employ the various results of the technical skill of his mediæval predecessors, so far as it could aid in the effort after broad and beautiful spaces which pervades Italian architecture in every epoch. In secular buildings, the outlines of the mediæval façade were adopted; the principle of dividing the windows by slender columns, which is both graceful and well adapted to the principles of construction, being at first most frequently used. The chief charm of the new style still lay in secular architecture, especially in the building of great houses, palazzi, which were developed from the fortified city residences of the Middle Ages; just as the showy life of this period—highly cultured, aristocratic, and adorned by art—was developed from the warlike, defiant, feudal, knightly existence of an earlier age. Thus palace courts were now finished with richness and beauty, surrounded by open arcades, which were often repeated on the upper stories; and whether the supporting columns were strong or slender, the preference was still given to antique rather than to mediæval forms.

The rule with regard to the employment of these ancient forms was, however, still somewhat arbitrary. Such ancient monuments as could be seen were indeed faithfully copied; but there was no clear conception of their underlying principles, to say nothing of the closer relations of the parts. There was, accordingly, a tendency to dispose the forms at random; and in proportion to the non-recognition of their stern conformity to law was the free surrender to a graceful, fanciful style, which at this time inspired many minds, and often enticed artists into superabundant decoration. Although these works err in excess of grace and elaboration, and although weak points appear to the strict architectural critic, they are still as far beyond the contemporaneous decoration of the Italian Gothic in freshness, *naïveté,* wealth of fancy, and graceful finish, as free artistic feeling is beyond merely mechanical handwork. Accordingly, these very works of the early Renaissance generally exert that resistless attraction which is the happy privilege of inspired youth.

Florence is the birthplace of the Renaissance; and its father Filippo Brunellesco (1377-1446). It is related that Brunellesco spent many years in Rome, eagerly studying, measuring, and sketching Roman monuments. The fact, that after long delays and troubles, after disputes and contrarieties, he was intrusted with the work to whose solution he had devoted his life—namely, the completion of the dome of

the Florentine Cathedral—proves not only his attention to the great constructive efforts of the ancient world, but also that he knew how to value the merits of the mediæval buildings of his native land.* The grand design of Arnolfo di Cambio had lain incomplete for almost a century and a half, when, in 1420, the Florentine Signoria invited a meeting of architects of all nations, at which Brunellesco's clear and well-considered plan bore off the palm. In imitation of the Baptistery in the same city, and close at hand, Brunellesco carried the dome up with a double vault, with the vast diameter of 138 feet, rising above the eight massive piers, soaring upward in bold, elliptical outline to an airy vertex of 280 feet above the street, and finally crowned by a lantern rising 70 feet higher. Such was the origin of one of the most daring masterpieces of any age, in whose execution it is not the master's least praise that he worked in harmony with the existing forms, especially the pointed arch; and considering the merit of this building, which, extending far into after times, forms an epoch of its own, we gladly excuse the faulty design of the drum, with its inadequate lighting of the interior. The oppressive effect of the interior is, however, in a great degree, due to the dark frescos with which a later age unluckily covered the interior of the dome.

Brunellesco's conception of church architecture, when left to work with entire independence, is shown in the beautiful Church of San Lorenzo at Florence (1425), in which he again employed the flat-roofed or basilica form, and produced an important effect by noble proportions, clear arrangement, and grand use of his spaces. The side aisles are arched and widened by niches; the crossing is marked by a small cupola; and the details of columns and pilasters are studied from the old Corinthian order. To make the arcades appear more slender, the pillars are burdened with the swollen entablature of Roman architecture; an example frequently imitated in aftertimes. The Church of S. Spirito at Florence, built after his death from his plan, is treated in a similar spirit. He also proves his possession of grace and elegance in the Pazzi Chapel, in the court of Santa Croce,

*The reader is again referred to Vasari's account of the building of this dome, given in his "Life of Brunellesco." This is one of the most interesting of the famous "Lives," as Brunellesco was one of the most interesting of the artists of his time. In two niches in the row of buildings that line the piazza on the south of the cathedral are placed two modern statues—one of Arnolfo di Cambio, who contemplates his own part of the work, the body of the building; while, from his niche, Brunellesco gazes in a noble content at his soaring dome. The statues are reproached with their heaviness; but it is impossible to look at them, especially after reading Vasari's heroic story, without some stirrings of the heart. In the Spagnuoli Chapel in the Church of Santa Maria Novella, in the wall-painting attributed to Simone Memmi, the subject of which is the Church protected by the Dominican Order, the Church is typified by the Cathedral of Florence, which is crowned by the then existing wooden dome which belonged to Arnolfo's original design. It is only by this painting that the dome of Arnolfo is preserved to us; and it is also in this picture that we have the only existing portrait of Cimabue.

where he makes a most beautiful use of the Greek cross, with tunnel-vaulted transepts, and a light dome over the central space. This building is the first instance of a serious attempt to use Roman architectural details in the classical way. Its porch, too, with its vault adorned with colored terra-cottas by Luca della Robbia, is especially charming (Fig. 431). No less fine are the slender colonnades of



Fig. 431. The Capella Pazzi at Florence.

the Ospedale degli Innocenti (Foundling Asylum), whose arches rise directly from the columns.

Brunellesco was no less great, and perhaps even more fortunate, in secular architecture; for in the Palazzo Pitti he created for Florentine palaces a model, which may have been exceeded in elegance, but has never been equalled in majesty of effect. In this massive stone edifice, apparently reared by a race of giants, he first made artistic use of what is called rock faced, or quarry faced, work, and of Rustication.

His successor, Michelozzo Michelozzi, followed closely after this model in the almost equally vast Palazzo Riccardi, built by Cosimo

dei Medici; but he treated the style more delicately, gave the windows the graceful, mediæval dividing columns, and crowned the whole effectively with a cornicione, or great wall-cornice, somewhat too heavy, indeed, but excellently well studied from Roman models. The courtyard is surrounded by a fine arcade, in which the Corinthian

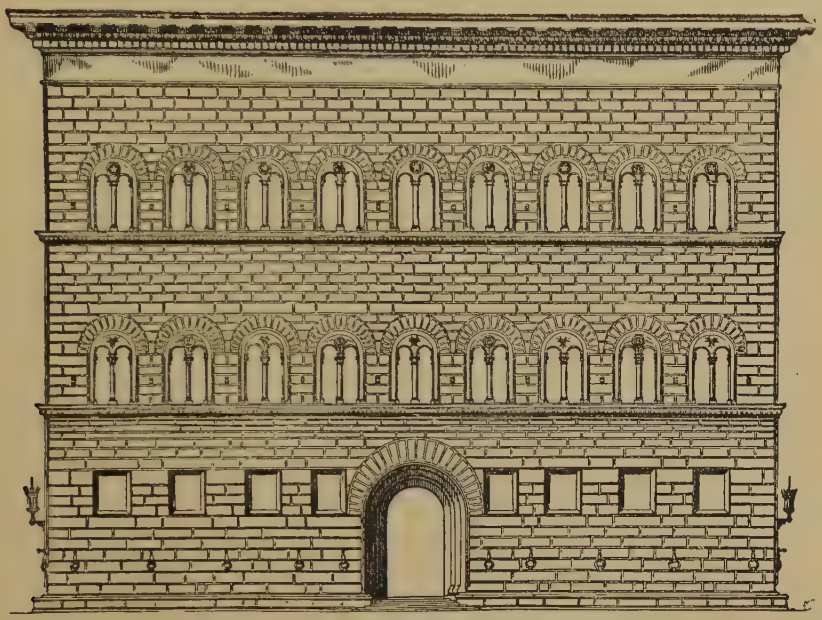


Fig. 432. The Strozzi Palace. Florence.

pillars are closely united to the arches in mediæval style—a fashion afterward followed in Florence. This palace architecture reached its noblest perfection in the Palazzo Strozzi (begun in 1489 by Benedetto da Majano), which harmoniously unites the delicate proportions of the Riccardi building with much greater dignity of effect; a noble division of stories, and an elegant disposition of columns in the windows, and receives an incomparable crown in Simone Cronaca's world-famed cornice (Fig. 432). The Palazzo Gondi, built in 1490 by Giuliano da San Gallo, is a smaller building, blending the sober majesty of the palace with the well-proportioned grace of a simple citizen's home; and is also attractive for its charming colonnade with staircases and fountains (Fig. 433). Examples of this Florentine style in the neighboring city of Siena are the stately Piccolomini Palace (built in 1460), the Lesser Spannochi Palace with its grand frieze adorned with medallion heads, the Palazzo Nerucci, and the Palazzo del Magnifico. The neighboring Pienza,

the birthplace of Pius II. (Æneas Sylvius Piccolomini), by whom it was raised to temporary importance, still possesses the Cathedral, Episcopal Palace, and grand Piccolomini Palace, adorned with colonnades and loggias as mementoes of its transitory splendor.

Ancient art finds a more correct and more strictly consistent follower in the versatile Leo Battista Alberti (1404-72). In the

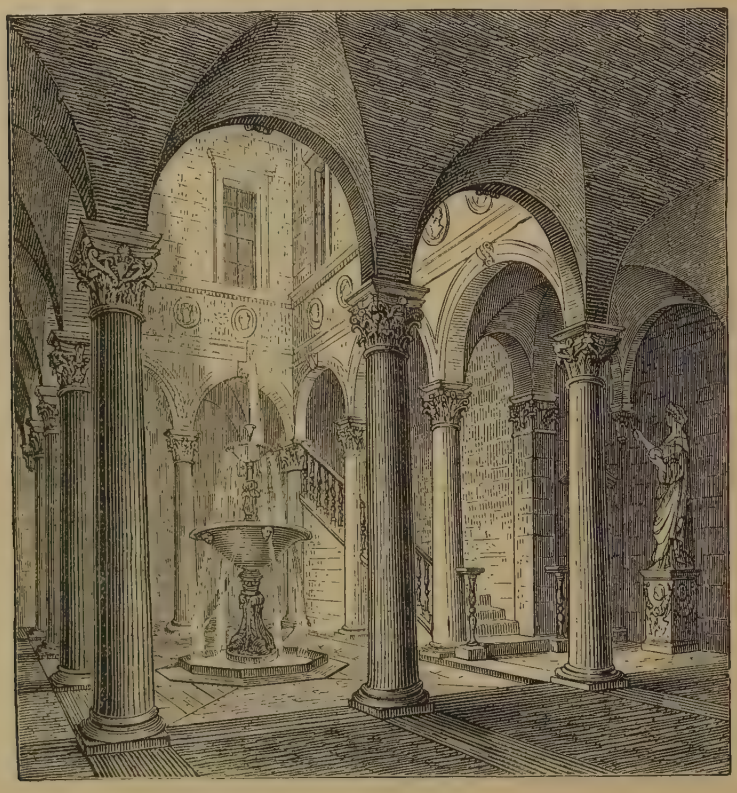


Fig. 433. Court of the Gondi Palace. Florence.

Ruccellai Palace at Florence he indeed employs the existing form of palace architecture, but strives to combine with it a moderate use of pilasters. In the façade of Santa Maria Novella he makes the unfortunate invention of the volute-like member, terminating the half-gable of the aisle roof in the west front: intended to connect the broader lower story with the narrower superstructure, and thenceforth destined to play a large part in church façades of the Renaissance. In San Francesco at Rimini, he copied the decoration of the façade from an ancient triumphal gateway, and used simple half-

gables in the side aisles; intending to front the higher part of the nave with a second story of classical columnar architecture; but this important front was never completed. In Florence, finally, he made an attempt, in the Choir of Santa Annunziata, to add to the basilica-like nave a rotunda, crowned by a cupola and surrounded by radiating apsidal chapels, after the model of the Pantheon, but in this case



Fig. 434. Palazzo Vendramin Calergi. Venice.

the parts were too small to allow the rotunda to form an adequate climax to the nave; and moreover the delicacy of Alberti's detail is now concealed by a rich later sheathing.

Farther south the new style made but sporadic progress, and was introduced only by Florentine architects. Rome has a fine work of this period in the Palazzo di Venezia, and in the larger but unfinished Court, the first modern example of the Roman Order, copied from the Colosseum. In Naples, as in Rome, we find at first only foreign

architects. A native of Milan, Pietro di Martino, built King Alfonso's elegantly decorative triumphal arch in 1443; and Giuliano da Majano, the Florentine, in 1484 designed the nobly simple marble structure, Porta Capuana.

The buildings of Venice produce an entirely opposite effect. The Renaissance seems to have been carried thither by Lombard architects; but the rich city of the lagoons impressed upon it that gay and fanciful element which already reigned in her palace architecture, and

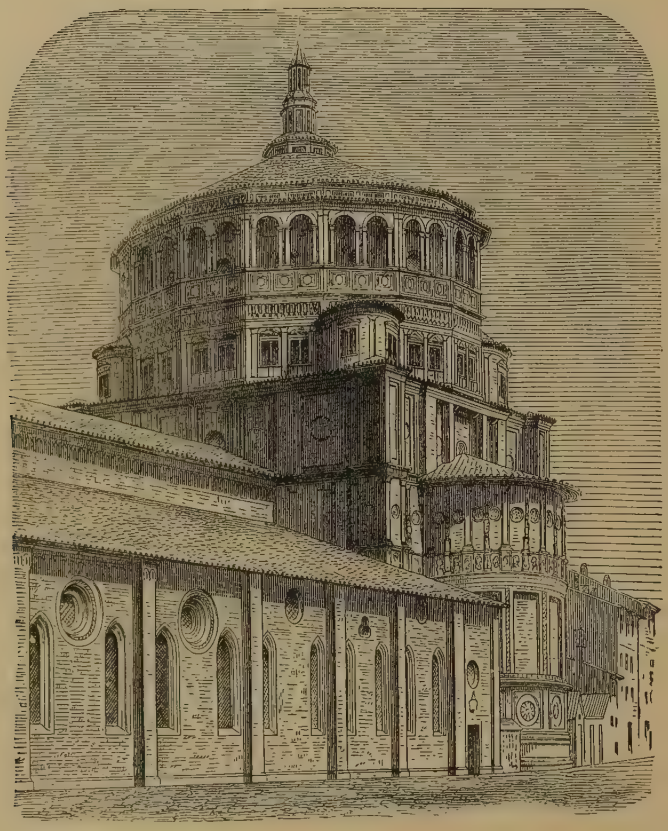


Fig. 435. Santa Maria delle Grazie. Milan.

added to it a glorious coating of marble, in which varying colors glitteringly vied with elegant sculptured decorations. The arrangement of the façade preserved the same picturesque loggias, grouped at will, which were the result of the locality and its connection with the water; and only the forms of the whole assumed a more classic and antique style, although these were more arbitrarily dealt with

than in Middle Italy. This tendency long prevailed; so that the early Renaissance is here continued into the sixteenth century.

The masterpiece of this period is the Palazzo Vendramin Calergi, built in 1481 by Pietro Lombardo, the surface of the lower story divided by pilasters, and that of the two upper stories by columns, finished off with a rich frieze and cornice; the windows being divided by columns, and adorned with tracery (Fig. 434). Among other buildings of this date, the palatial fraternity houses—the so-called scuole—take foremost rank; as, for example, the Scuola di San Marco, dating from 1485, now forming the entrance to the great

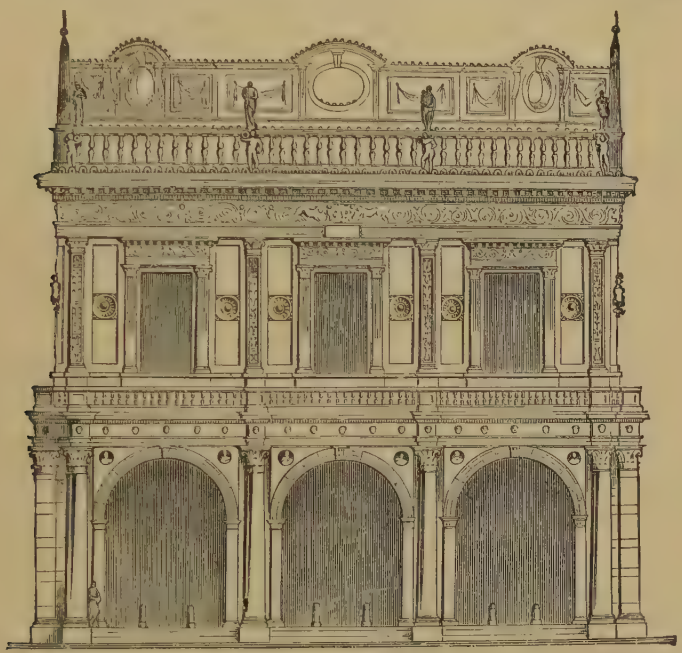


Fig. 436. The Palazzo Communale. Brescia.

municipal hospital, and the Scuola di San Rocco, with a beautiful front of 1536 in a style much earlier and almost pure Renaissance in its treatment. The interior is richly decorated with paintings of Jacopo Fietoreto. Finally, in the last ten years of the fifteenth century, the only very large Venetian courtyard, that of the Doges' Palace, was built, splendid in detail and material, but somewhat lacking in unity for the best effect; and the glorious Giants' Staircase, so-called from the two colossal statues which crown it, was finished by Antonio Rizzo in 1498.

In Lombardy, the façade of the Certosa at Pavia, begun in 1473,

is one of the most beautiful creations of this period. Covered with marble, and decked, from the base up, with an extravagant profusion of bas-reliefs, medallions, statues in niches, etc., the architectural forms are completely lost in the wanton play of plastic decoration; and, strangely enough, this most garrulous of church façades belongs to the most reserved of religious orders—the Carthusians. Milan and its environs contain attractive examples of the early works of Bramante, whom we shall meet again as one of the leaders of the next period. He built the choir and transept of Santa Maria delle Grazie, covered the main space of the choir with a broad dome, carried up outside in a remarkable cylindrical tower of great beauty, and finished it on three sides with semi-circular niches. The exterior (Fig. 435) is charmingly and richly decorated in terra-cotta. He displayed perfect grace and a perfect sense of decorative art in the cupola of the sacristy of the Madonna di San Satiro. Antonio Filarete opened the way for the fine brick ornamentation afterward used in those regions by the Ospedale Grande, built in 1456, whose remarkable court façade with its pointed arch windows shows the spirit of the dawning Renaissance in its non-Gothic detail. But the most brilliant development of brick architecture is found in the numerous palaces of Bologna, most of which have an open arcade in the lower story, an elegant column dividing the windows, and a noble cornice crowning the façade; while even the inner courts exhibit grace of design and elegance of execution. Palazzo Bevilacqua has the finest courtyard, while the Fava and Gualandi Palaces possess most elegant façades. This style was also carried into the neighboring Ferrara, where the unfinished and ruined Palazzo Scrofa forms one of the most beautiful and imposing specimens of secular work of the early period. The Palazzo de' Diamanti, built in the year 1493, on the contrary, is executed entirely in faceted blocks of freestone, which greatly detract from the effect of the delicate pilasters. The Palazzo del Consiglio in Padua, built by Biagio Rossetti of Ferrara, is conspicuous for its open hall and nobly planned, marble-covered upper story. The Palazzo del Consiglio in Verona is a fine specimen of the work of the celebrated architect Fra Giocondo, who was destined to carry the Renaissance style into France. The grandly designed and beautifully executed Palazzo Communale at Brescia (Fig. 436), with its open loggia on the ground-floor, with great arches on three fronts and the nobly proportioned upper story, is one of the most admirable buildings of this period; as is also the little Church of Santa Maria de' Miracoli, with its lavishly decorated façade. The Ducal Palace of Urbino,* begun

* Compare F. Arnold, "Der Palast von Urbino"; Leipzig.

in 1468 by Luciano Laurana, a Dalmatian, and finished by Baccio Pintelli, gives us a complete example of the extensive designs for the princely residences of the day, with graceful porch and countless richly ornamented rooms. The interior is a model of artistically ennobled secular architecture.

SECOND PERIOD.—THE CINQUECENTO.

(1500-1580.)

So long as the chief seat of the new school of architecture was in Florence, it retained that free, transitional character produced by the fusion of mediæval and antique forms. About 1500 the scene of action changed, and with it the destiny of the Renaissance. The art-loving Pope, Julius II. (1503-1513) drew the greatest masters of modern times to his court; and Rome became thenceforth the center of art. A space of twenty years became a second Periclean period, wherein all the arts once more worked in rare harmony, and produced works of the utmost importance, and of imperishable beauty. It was in the very nature of things that architecture should henceforth be classic on that classic soil. A deeper, more thorough study of the antique remains began; there was a more serious effort to seek out their laws and relations; and the works of Vitruvius, again brought to light, facilitated the determination of fixed canons of form. From that time forth the members of classical architecture were modeled with greater purity, and handled with greater certainty; and a more intimate relation of these forms to the main design replaced the early love of rich sculptured decoration. Nevertheless, the antique form was and remained but an outer garment, deliberately chosen; laid upon the structure from free choice, not from inward necessity. The true architectural idea, the beautiful distribution of the spaces, the grandeur of the design, belonged quite as exclusively to the new architects as the requirements which gave birth to the architectural design did to the new age. The Italian taste for broad, open, well-arranged spaces was more triumphant than ever. In palace and church, free sway was given to the artist; and the fact that the masters knew the limits of beauty and propriety is but a higher proof of their noble moderation.

Now, too, the Renaissance did its best work in the realm of secular architecture. It met every need with its appropriate and individual form, and gave fit expression in its palaces to the aristocratic, free, and highly cultured life. The various stories of the building were clearly marked on the façades by entablatures; they were well

balanced in their mutual proportions, and were, besides, agreeably subdivided by light pilasters designed to correspond with various antique orders. Windows and doors also gave up the mediæval forms, and were framed in the antique style; sometimes they were crowned with small pediments. In the porticos, rows of massive columns were frequently employed, in imitation of those in the Pan-

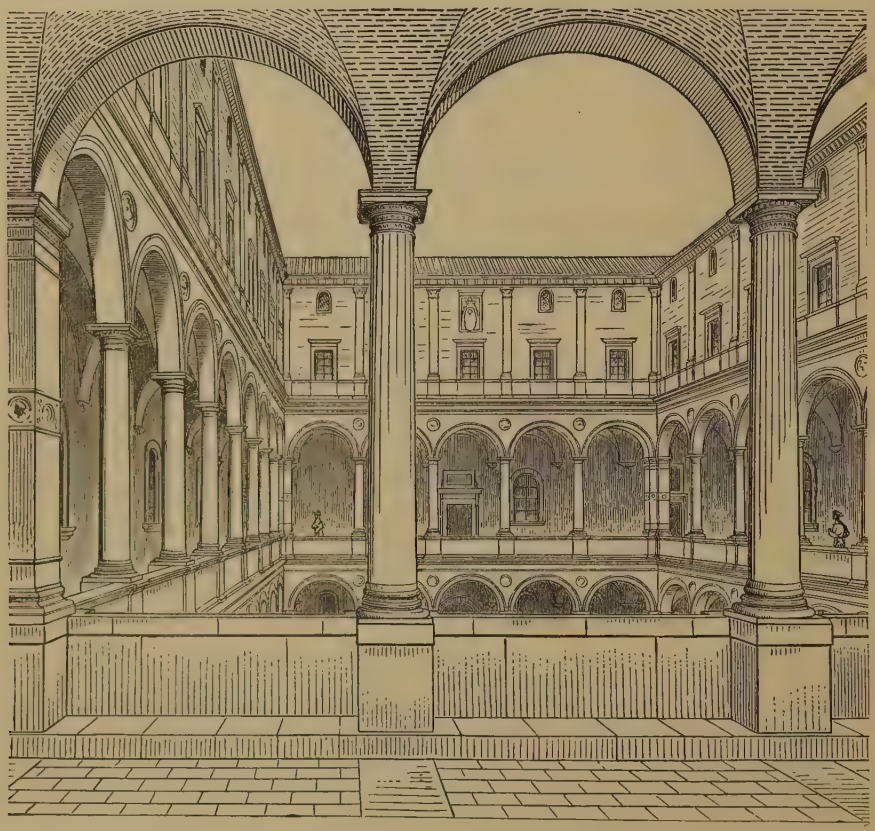


Fig. 437. Court of the Palace of the Cancellaria, Rome.

theon and similar Roman buildings; yet we also meet with light, airy columned arcades in the courtyards. In either case, as in the pilasters named above, so the various classic orders were employed in the façade after the antique fashion, passing from ponderous and simple forms to something lighter and richer, as in the succession of Doric, Ionic, and Corinthian styles, supplemented by that modification of the Corinthian under the name Composite. A combination of sculpture

and painting was used to adorn the interior spaces, which thus attained an incomparable beauty.

Less favorable was the development of church architecture. True, there was no lack of works of the first rank, of great artistic skill. But the unconditional return to the heavy, massive Roman system of piers and tunnel-vaulted domes, merely decoratively clad in antique garb, was a retrogression, compared with the productions of the Middle Ages, in point of construction; and the idea expressed by the Græco-Roman forms was so far opposed to Christian feeling that it was directly connected with pagan antiquity. In the ground-plan, the artist was left to his own discretion to choose between a basilica-like form with three parallel naves, or a central design producing a circular or polygonal church; but there was always an attempt to combine with the building a great cupola, which Brunellesco's example made a prominent point in church architecture. Hitherto, façades had been usually made with two stories of pilasters, corresponding indeed to the internal construction. The desire to employ but few large forms soon gave rise to what is called the colossal orders, a system of columns occupying with their bases and their entablature the whole height of the building. Hence arose those colossal pieces of decoration, clumsy copies of antique pediments, an unpleasant contrast to which is formed by the paltry doors and windows.

Historically considered, this great period, commonly called that of the Renaissance, may be divided into two epochs, whose mutual limit is about the year 1540. At that time, with the disappearance of the Renaissance Proper or Early Renaissance, a somewhat cooler and more sober element began to prevail in architectural designs, which were still pure and correct in detail. The principal members, however, were more sharply marked than before; engaged columns being often used instead of the moderate rows of pilasters, and a more energetic attempt at effect being evident in other details. This was the transition to the Classicismo; out of which was to come the Barocco or Baroque style, which was destined to burst the bonds of tradition and of strict classical rule.

The great founder of the Roman school had been the beforementioned Bramante, whose real name was Donato Lazzari of Urbino (1444-1514). The youthful love of decoration of the early period is preëminent in his Milanese works; but in Rome, where he settled about 1500, he founded the severe, simple, and noble style of the Renaissance. His greatest work in secular architecture is the Palace of the Cancellaria, which, like his Church of San Lorenzo-in-Damaso, has an unbroken, refined façade. The palace, built of fine travertine, is of singularly delicate design. The lower story is simple

and plain; the surfaces of the two upper stories are broken by rows of pilasters in pairs, which rest on stylobates, and each of which supports a complete antique entablature. The whole is crowned with a console cornice. The windows in the lower story are small and square; on the first floor they are round-arched, but with antique frames and crowning. Especially admirable are the noble proportions and harmonious design of the whole. The court, with its two-storied arcaded portico (Fig. 437), is one of the noblest and most beautiful of the whole Renaissance. Bramante repeated the same system of façade, with a few well-judged variations, in the Palazzo Giraud. He also built the Cortile di San Damaso in the Vatican Palace, with the well-known loggie or open arcaded porticos, one story of which is called *Le Loggie di Raffaelo,* because adorned with paintings of Raphael's design. He had planned this greatest church structure in the world as a Greek cross with its four arms of equal length, a dominating cupola over the center. While this sublime architectural idea was altered in its essentials in after-times, a very similar solution of the problem has been preserved to us in the magnificent church of the Madonna della Consolazione at Todi, though executed on a smaller scale. Upon a semicircular terrace, this beautiful pilgrims' church, situated upon a hill and visible from every direction, rises in the most stately manner of the High Renaissance. Four polygonal arms, constructed with pilasters, are joined to a high central mass crowned by a dome of noble outline, with a richly designed drum adorned by coupled pilasters. In no other building in the world has the favorite idea of the church architecture of that period, the central structure with a soaring dome, found an equally perfect expression.

The decided influence excited by Bramante over his contemporaries is traceable in a series of important works by various clever masters; one of the most successful being Baldassare Peruzzi (1481-1537), who built many modest but thoroughly artistic smaller buildings in Siena. His best work in Rome is the Villa Farnesina, noted for its frescos by Raphael, and one of the most graceful buildings of this period. While the interior is agreeably arranged and finely proportioned, the exterior, in spite of its want of decoration and the poor material of which it is built, produces an elegant effect by its Doric pilasters; which effect is further increased by a frieze of genii with garlands. The Palazzo Massimi, with its picturesque entrance hall and charming court, is also his work (Fig. 438).

Next in order comes Raphael (1483-1520), the architectural background of whose frescos was not his least claim to the title of architect; for his design for the Palazzo Pandolfini at Florence, carried

out after his death, entitles him to rank among the greatest masters of the age. The rustication of the angles, and the framing of the windows by pilasters or columns, supporting either a triangular or a round pediment, make their first appearance in this and other buildings of the same date. One of the most magnificent palaces in Rome —the Palazzo Farnese, designed by Antonio da Sangallo the younger —exhibits a similar treatment in its colossal façade, which, how-

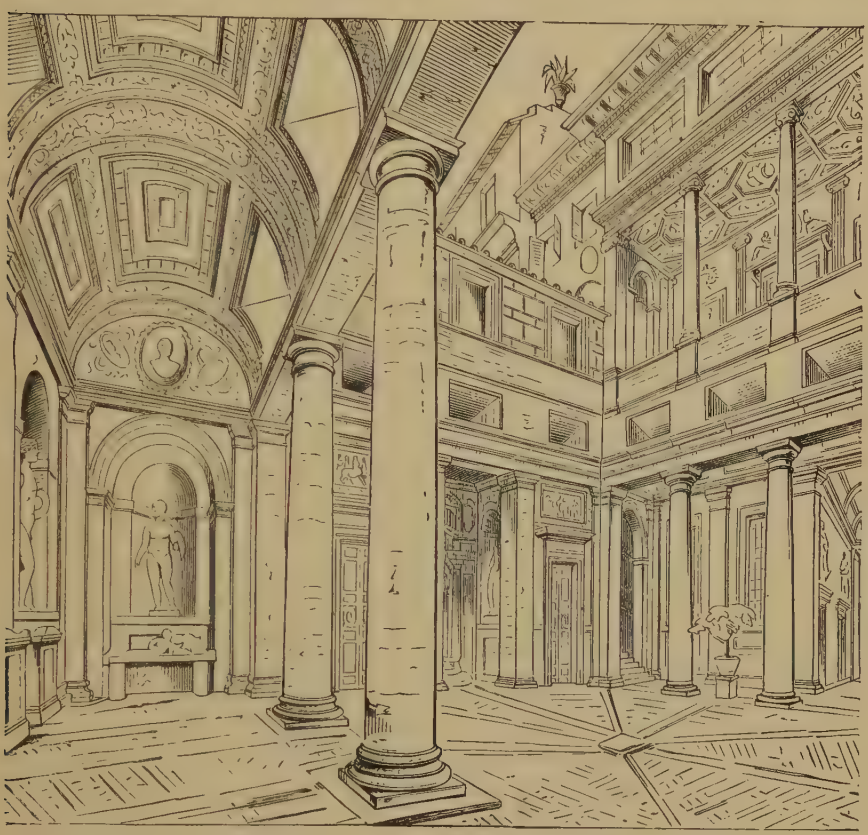


Fig. 438. Court of the Palazzo Massimi. Rome.

ever, is somewhat heavy, and, owing to the crowded placing of the windows, is less grand in effect. The main entrance leads to a spacious vestibule with Doric columns, tunnel vaulting, and wall niches, and this again to a large square court with strongly designed arcades, which, together with the grandly effective cornice of the façade, was added by Michelangelo. A smaller vestibule opens into an imposing loggia in the rear, which, being repeated in the upper stories, gives

great effect to this façade. Lastly, we may mention among Bramante's pupils Giulio Romano, whose principal work in Rome, the Villa Madama, which he carried out from Raphael's designs, though fallen into shameful decay, still retains traces of its former beauty. After 1526 Giulio directed the buildings of Duke Gonzaga at Mantua, among which the Palazzo del Tè is preëminent rather for its extensive frescos than for its somewhat tasteless architecture.

At this date the Venetian school was almost the only one, besides the Roman school, which pursued an independent and important aim, and this almost exclusively by the great activity and brilliant works of the Florentine, Jacopo Tatti, better known as Sansovino (1479-1570). He, too, adopted the more severe treatment of ancient forms, but united with it a more powerful construction, a more lavish wealth of decoration, a freer, more picturesque design, in which we cannot fail to perceive a reminiscence of the decorative splendors of the early Renaissance. His masterpiece is the Library of San Marco, with which he successfully entered the lists with the splendid monuments of an earlier epoch. The façade is small; but a good effect is produced by the use of Doric engaged pillars in the lower story, and Ionic pillars above, between which, in both stories, open airy arcades rest on piers below, and on graceful columns above. This effect is greatly enhanced by the rich sculpture of the spandrels, keystones, and friezes; and a charming finish is given by the parapet above the cornice, with its statues and small obelisks. This unequaled building was long considered a model for Venetian architecture, and as late as 1582 was extended along the Piazza of S. Mark by Vincenzio Scamozzi in the Procuratie Nuove. Another of Sansovino's splendid buildings was the Palazza Cornaro, built in 1532; while in the Zecca, or mint, and the Fabbriche Nuove on the Rialto Square, he chose a ruder and homelier treatment, suited to the different purpose of the buildings.

The other cities of Italy also vied with each other at this period in architectural works, all bearing the impress of a noble dignity and great artistic freedom. Verona had her Michele Sanmicheli (1484-1559), proofs of whose talent are given in the simple but elegant circular building of Madonna di Campagna, south of the city, the beautiful Cappella Pellegrini attached to the church of San Bernardino, the Palaces Bevilacqua, Canossa, and Pompei (Fig. 439), and the rude, fortress-like city gates of Porta Nuova, Porta Stuppa, and Porta San Zenone. At Venice, the mighty Palazzo Grimani a San Luca, now used as the Appellate Court, is also by him. Another Veronese master, Giovanni Maria Falconetto (1458-1534), built the Giustiniani Palace in Padua, with its delightful courtyard and

charming summer-houses, and also many of the city gates. At the same time, Andrea Riccio, surnamed Briosco, famous as a decorative sculptor, executed in 1520, in the same city, the grand building of Santa Giustina, in which the many-domed system of San Antonio in Padua (and of S. Mark's at Venice) is translated into the severe forms of classic architecture, and an effect of great space is produced.

A turning-point in the history of architecture begins with the appearance of the powerful genius of Michelangelo Buonarotti (1475-1564), who produced incomparable works in sculpture and in painting, and whose influence was so controlling that for a long period he almost monopolized all creative power. Urged on by a strong subjective impulse, he scorned to follow the recognized laws of archi-

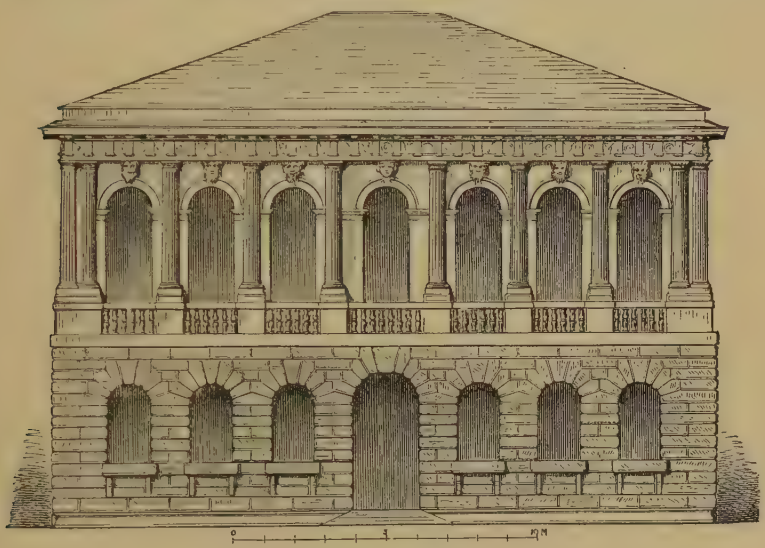


Fig. 439. Palazzo Pompei. Verona.

tectural creation, composed only on a grand scale, aimed at a strong general effect, and cared little for the form of the details. Among his earlier works are the unfinished façade for San Lorenzo at Florence, and the simple and severe Mortuary Chapel of the Medici, built in connection with the same church in 1529, and called commonly the Smaller Sacristy. This fine room derives its chief importance from his famous statues adorning the tombs of the Medicean Dukes, Giuliano and Lorenzo. In Rome, besides the work on the Farnese Palace already mentioned, he drew the plan for the square of the Campidoglio, with its buildings, which is of matchless artistic grace; and, greatest of all, the dome of S. Peter's. The rebuilding of this church was begun on a grand scale by Bramante in 1506. It was to

be in the form of a Greek cross, with a magnificent dome, and semi-circular terminations to transepts and choir, after the Lombard style. After Bramante, Raphael undertook the work, for which he designed a lengthy nave. Soon after, it fell into Peruzzi's hand, who added lesser domes at the four corners of the central square. Finally, in 1546, Michelangelo, then seventy-two years old, undertook the work solely "for the glory of God;" sketched a new plan, returning to Bramante's first idea of a Greek cross; and completed in vigorous style the divisions of the choir, the four strong main piers with their

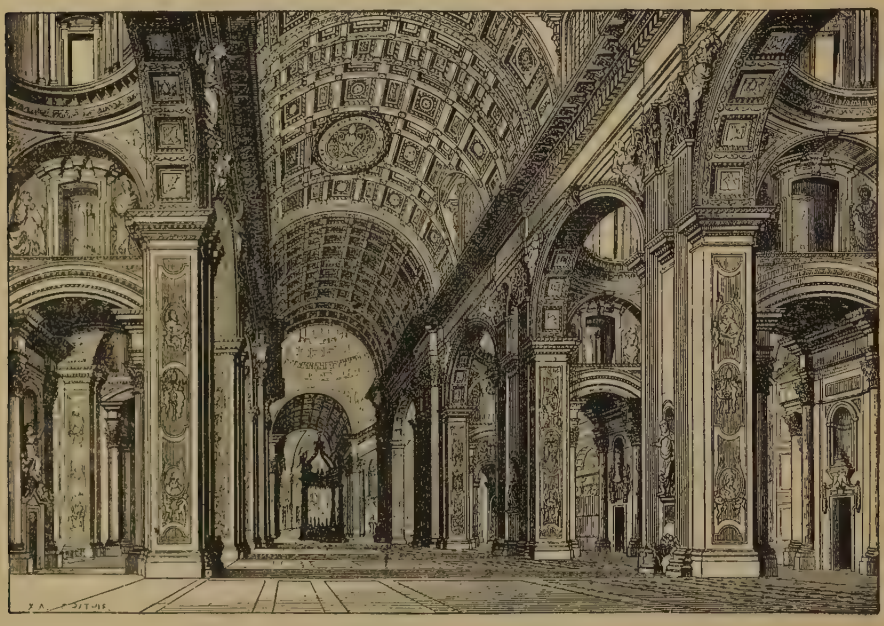


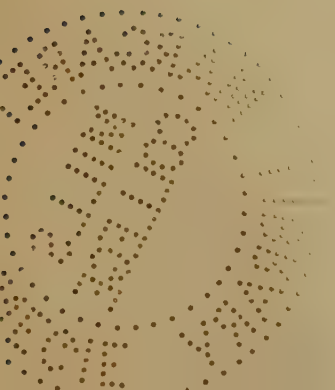
Fig. 440. Interior of St. Peter's Church. Rome.

arches, and the tambour of the dome. He drew elaborate plans for the dome itself, and made a large working model, from which the gigantic structure was completed after his death. He followed very closely Brunellesco's great Florentine pattern in the proportions of the cupola, which has a diameter of about 138 feet; but the much larger and higher nave upon which it is raised gives it a greater height above the pavement. It is, moreover, of greater elaboration, as the Florence cupola, like that of the Pantheon, springs from a substructure whch is everywhere of its own horizontal shape, but Michelangelo used pendentives to make the transition from the square to the circle whose perfect round he made effective by a perfectly well proportioned vertical cylinder, effective within and without. He gave

St. Peter's Church and part of the Vatican at Rome, together with the colonnade of the Piazza San Pietro. The obelisk in the foreground was brought from Egypt in the time of the ancient Roman Empire, and was set up in its present place by Pope Sixtus V. in 1586. *The colonnade forms two semi-circles which half enclose the Piazza, and this colonnade is continued to the front of the church by two walls decorated with pilasters which are not really parallel, but recede from one another slightly as they approach the church. All this is the work of Bernini, an architect and sculptor of the close of the seventeenth century. The front of the church is the work of Carlo Maderno, and is much later than the cupola, which is seen above it. Those parts of the Vatican Palace which are seen at the right contain the more private apartments of the palace, but also the famed loggie of Raphael.*



ST. PETER'S CATHEDRAL AND PART OF THE VATICAN
FROM A PHOTOGRAPH



a noble construction to this drum by sixteen pairs of pilasters, and introduced abundant light by as many broad windows, whose airy spaces make the great building seem wonderfully bright. Outside, a projecting row of columns adorns the drum, over which the incomparable outline of the dome rises fair and free, and finds its crown in the graceful lantern. Carlo Maderno continued the work, as is shown below.

S. Peter's Church became the standard for church architecture for the following period, which we may fix as that from 1540 to 1580. The system followed in it—of a tunnel-vaulted nave with ponderous piers, and a dome over the transept—was almost universally adopted for large churches. But in still another respect Michelangelo's creation was yet more fatal to the development of architecture, since it gave the first precedent of that arbitrary caprice which eventually produced the baroque style. Nevertheless, some of the best of his younger contemporaries were earnest and independent enough, if not to free themelves entirely from his influence, yet to avoid his errors. A deep reverence for antique art is common to them; and all their works are characterized by dignity and significance, although they have a certain air of cold contemplation which marks the tone of the latter half of this period. They were accordingly of great benefit in founding a theory of their art, and their text-books long laid down the law for architects.

The eldest of these masters is Vignola, or Giacomo Barozzio (1507-73), whose principal works are the Castle Caprarola at Viterbo and the Church del Gesù at Rome. Next came Giorgio Vasari of Arezzo (1512-74), equally famous as artist and architect, whose greatest work was the building of the Uffizi at Florence. Together with Vignola, he also built the beautiful Villa of Pope Julius II. outside the Porta del Popolo at Rome. The third on the list is Andrea Palladio of Vicenza (1518-80), whose best works are to be found in Vicenza and Venice. In Vicenza he built the majestic hall of the so-called Basilica, or Town House, and the Teatro Olimpico, in which he made an interesting attempt to restore the theatre of Roman antiquity; also a number of private palaces, the most important of which are the rude but powerful Palazzo Marcantonio Tiene, the noble Chieregati Palace (now a museum), the lavishly decorated Barbarano Palace, and the Villa Caprarola, near the city, which building he treated as a central design with a medium-sized rotunda. In Venice he built the unfinished court of the Convento della Carità, the present Accademia delle Belle Arti, and the Churches of the Redentore, on the Island of the Giudecca, and Santo Giorgio Maggiore on its own little island opposite the Ducal Palace across the harbor.

One of the greatest and most original masters of this period was Galeazzo Alessi of Perugia (1500-72), whose works chiefly belong to Genoa. Here, during the sixteenth century, fostered by a rich and pomp-loving aristocracy, a style of palace architecture was formed, which again reached great and novel effects by the independent culture of an element hitherto but little heeded. Its æsthetic conditions were the result of the local nature of the situation. The narrowness of the Genoese streets made attention to façades seem of secondary importance; and the Genoese masters accordingly renounced the nobler forms and proportions elsewhere possible in that situation.

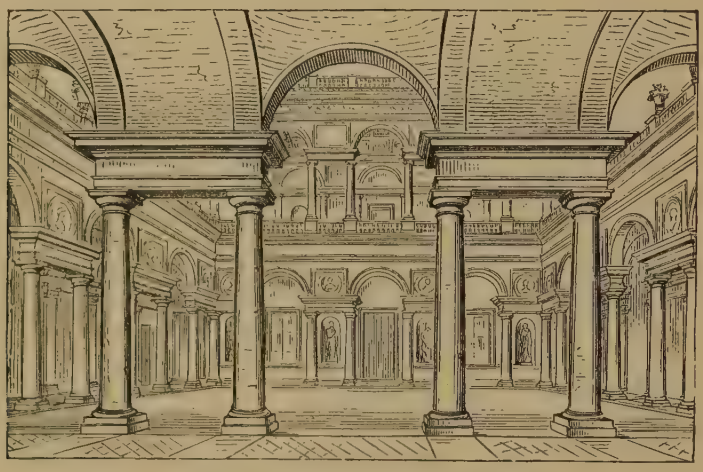


Fig. 441. Palazzo Sauli. Genoa.

The contracted space and steep ascending ground sometimes prevented grand courtyard designs; and they were therefore forced to seek for imposing effects in brilliant execution of vestibules and stairways. Hitherto both had been treated with dignity, but with great simplicity; the latter generally being in a corner of the court, to the right or left of the entrance. In Genoa the vestibule became a broad, lofty hall, whose vault was often upheld by isolated columns. The ascent of the staircase was connected with the vestibule; it was placed in the center of the longer axis, and led up in two branches right and left, resting on simple or coupled columns; and the grand perspective effect was often closed with a decorated niche for a fountain. In 1550 Rocco Pennone built the Ducal Palace, whose staircase forms one of the earliest examples of this class. This style received its noblest development from Galeazzo, who produced perfect models of great effects of space in the Spinola Palace and the now ruined Palazzo Sauli (Fig. 441). In church architecture, his glorious

Santa Maria da Carignano in Genoa deserves special praise; if for no other reason, because it is a fine and consistently executed copy of S. Peter as Michelangelo designed it.

*B.—Other Countries.**

While the Classical Revival spread throughout Italy with triumphant power, and gained almost exclusive mastery there, other lands long clung to Gothic traditions; and this last architectural form of the Middle Ages endured far into the sixteenth century—a tardy aftermath, whose sometimes barren, sometimes over-ornamented tendency, we have already declared. With the sixteenth century, however, the many reciprocal relations of Italy with other countries gradually spread the Renaissance abroad, and for a time produced an utter chaos of forms, as people would not give up the deep-rooted Gothic style, and produced a singular medley of its details with those of the new school. And even where antique forms were exclusively used, Gothic principles often permeated the whole building, not only in its general conception, but in its construction. Much that was attractive, but also much that was strange, arose from this process of fermentation. The Italian style was not brought into universal use in the North until early in the seventeenth century; and then it was not in the noble and severe manner of its golden age, but in the coldly correct, or baroque, overloaded style of the later epoch. Under the sway of these principles, all independent national feeling vanished from the architecture of the West; and even into the remote regions of the East, and into the extreme West—to the countries of the other hemisphere—the architectural rules of Vignola, Serlio, and Palladio went as an accompaniment of European civilization; so that the newly risen Roman architecture once more, and more triumphantly than in the ancient days of Roman dominion, made its conquering way over the whole civilized earth. The classical styles were introduced into France by Italian artists, summoned thither by Charles VIII. and his companions in the Italian campaign, ending in 1495, and still more in the reign of his successor, Louis XII. Still, mediæval architecture reacted against the new style, which was often forced to add its graceful details to a building thoroughly Gothic in plan, construction, and execution. One of the most original examples of this fusion of styles may

* Blomfield, Reginald, "A History of Renaissance Architecture in England, 1500-1800." Palustre, L., "La Renaissance en France; L'Architecture de la Renaissance." Fritsch, K. E. O., "Denkmäler Deutscher Renaissance." Geymuller, "Die Baukunst der Renaissance in Frankreich" (in "Handbuch der Architektur"). Gotch, J. A., "Early Renaissance Architecture in England."

be seen in the Church of S. Eustache at Paris, begun in 1532; and one of the richest and most tasteful, in the Choir of S. Pierre at Caen (Fig. 443). So, too, in the châteaux, the high roofs, the numerous balconies and towers, the forest of lofty gables and fanciful chimneys, prove the preference for the bright, picturesque style of the Middle-Age composition, which now assumed a mixed form; the more singu-



Fig. 442. Palazzo Pesaro. Venice.

lar, because the obtruded details of classic architecture are in trenchant contrast with this style. The chief example of this odd architecture is the Château of Chambord, begun in 1523 by Pierre Nepveu, surnamed Trinqueau. In minor buildings, such as the Château of Chenonceaux, near Tours (Fig. 444), and the Château of Azay-le-Rideau, this mixture of style often produces agreeable and picturesque effects. Somewhat more severe in composition, but elegantly treated as far as the details go, is that part of the Château of Blois which was built for François I. The so-called House of François I., lately removed from near Fontainebleau to Paris, is also original and effective. To this date, also, belongs the Château of Fontainebleau, irregular in design, and in which older portions were retained, and admirable rather for its vast extent and the rich decorations of the interior than for its architectural proportions.

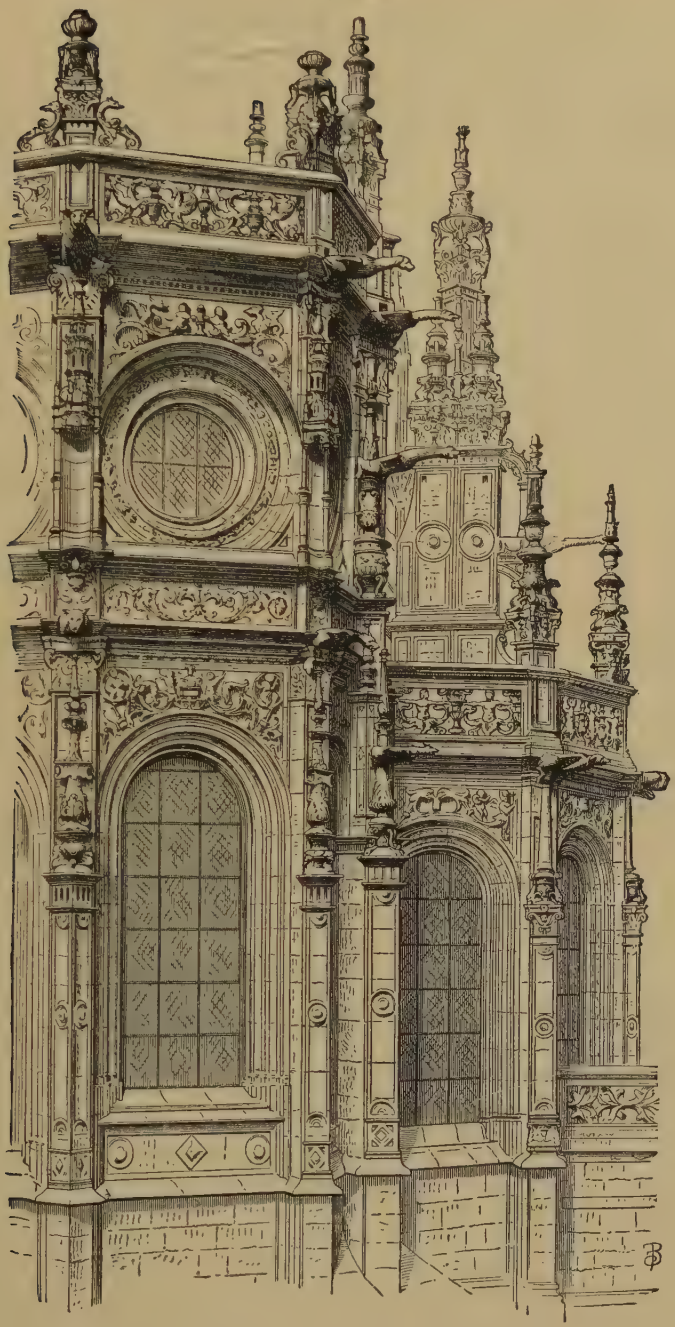


Fig. 443. Choir of S. Pierre. Caen, Normandy.

Nevertheless, there was a change in favor of a more moderate design and a severer style of composition during the course of the century, as is seen in the Château "Madrid" in the Bois de Boulogne, built by François I. in memory of his captivity, and destroyed during the revolution. At this date we meet with a French architect named

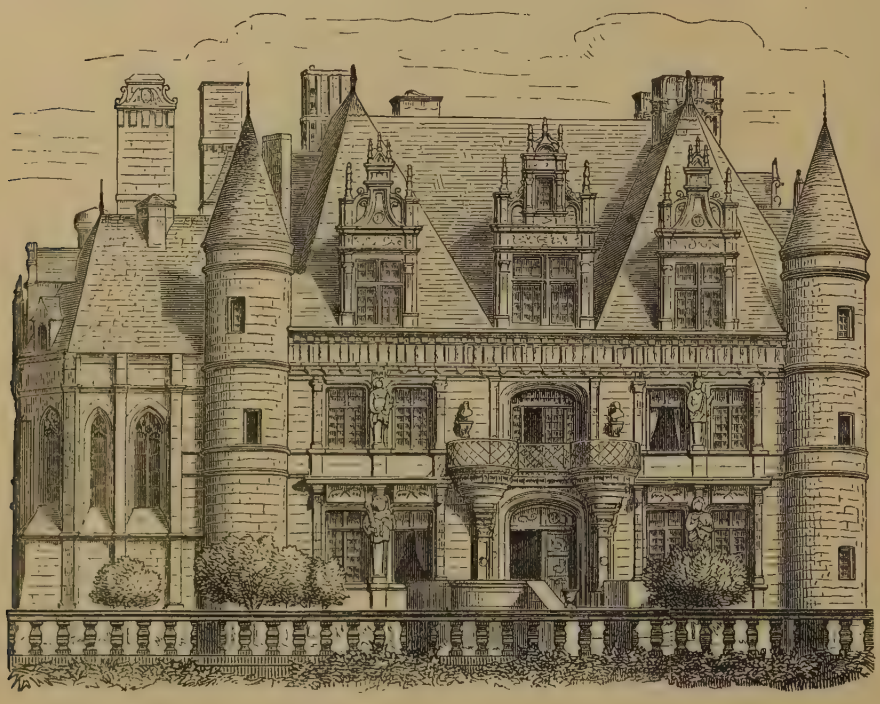


Fig. 444. Château of Chenonceaux, near Tours.

Pierre Gadier. The west façade of the courtyard of the Louvre (Fig. 445), built in 1541 by Pierre Lescot (1510-78), is one of the most brilliant examples of perfect, richly developed, and finely decorated works of the French Renaissance. The Hôtel de Ville in Paris, begun in 1533, and destroyed by fire in 1871, was another good work of this class. On the whole, however, the new style gained but a gradual approval from the middle classes; so that in the council-houses and city dwelling-houses Gothic forms were long blended with those of the Renaissance, as is the case in the beautiful Town Hall in Orléans, and no less in the smaller but yet more richly finished one at Beaugency. So, too, many castles belonging to nobles, particularly in the Loire region, employed the easy, picturesque, and sportive forms of this style. About the middle of the century, with the reign of Henry II., the more scholastic treatment of classic forms was introduced, cor-

The Pavillon Sully, forming part of the Palace of the Louvre in Paris. This square pavilion has one face on the famous square court of the Louvre and is there called Pavillon de l'horloge, but this face toward the west bears the name given above. It fronts upon an open place or court which is flanked to north and south by the buildings erected under Napoleon III., and the front before us, though dating from the sixteenth and seventeenth centuries, has been in part modified to agree with the new buildings. Many of the portrait statues are modern.



THE LOUVRE
PAVILLON SULLY

rectly based on studies in Italy; and there were many influential masters who soon brought this style into predominance—as, for

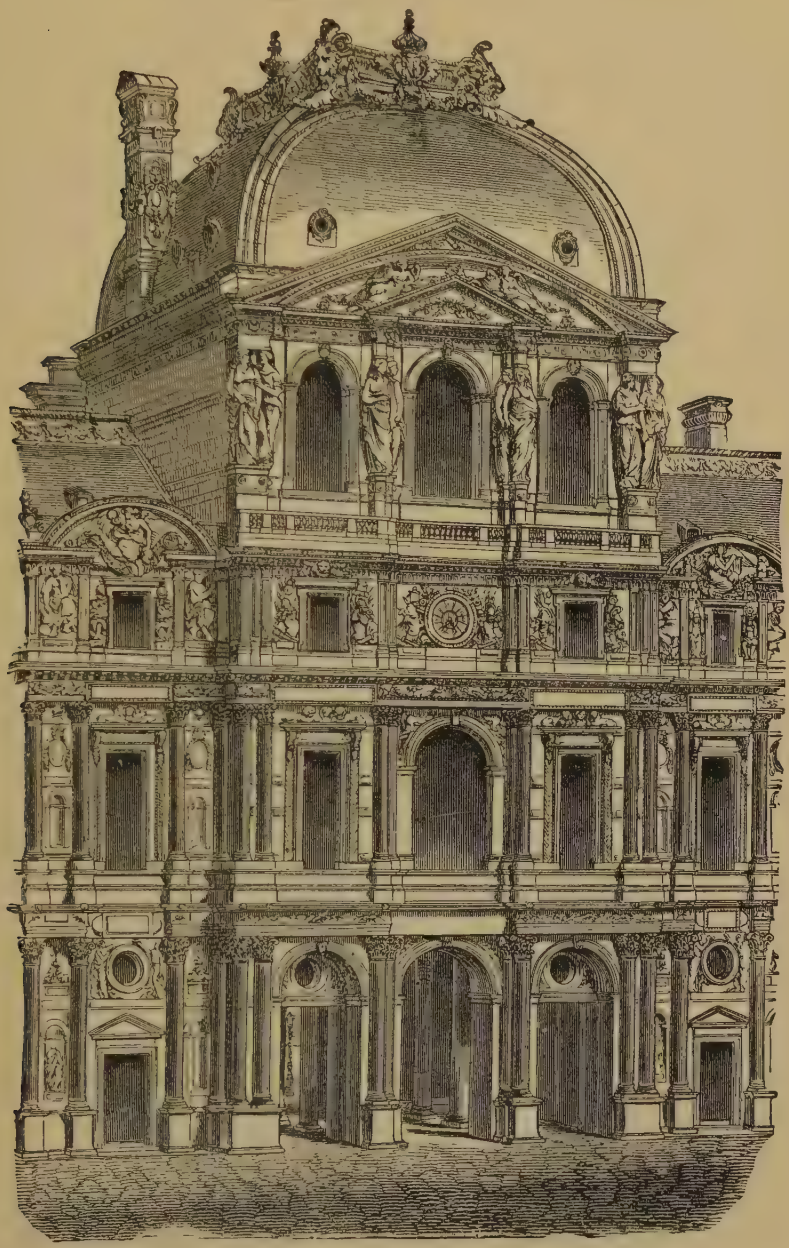


Fig. 445. Part of the Main Façade of the Louvre. Paris.

instance, Philibert de l'Orme (1515-70), who built the Château d' Aṅet for Diane de Poitiers, which was destroyed during the revolution, and a superb fragment of which is now exhibited in the École des Beaux-Arts at Paris. His plan for the Tuileries, begun in 1564, is still grander, despite certain baroque features. His successor in this work was Jean Bullant (1515-78), who had previously built for the Constable de Montmorency the Château of Écouen, which is still standing. Jacques Androuet du Cerceau, more famous for his engravings and his imitations than for his own creations, deserves mention here chiefly on account of his excellent work on the most famous châteaux of France.

The neoclassic architecture took on a far more luxuriant form in Spain, where it likewise first appeared in a thoroughly decorative fashion toward the close of the fifteenth century. But it was here united in most lively style with the rich and brilliant details of all the earlier peninsular styles, particularly the Moorish and Gothic. From these elements an early Renaissance burst into bloom, truly marvelous, despite all its caprice and waywardness, in magic charm, triumphant, fanciful force, and intensity of vital feeling. This style is appropriately called the Silversmith style (Plateresco). The courtyards of convents and palaces display a special wealth of beauty akin to the splendors of the courts of the Alhambra, though inferior to the Moorish work in delicacy of detail and in brilliancy of coloring. The court of the Palace of the Infantado at Guadalaxara is also a gorgeous medley of the utmost splendor. The broad, moorish arches, with their cusped intrados, rest on Doric columns below, which are much out of character with the superstructure, while the upper tier of arches rests on spiral columns, with gayly painted shafts, crowned with dwarf Gothic finials. Toward the middle of the sixteenth century this style was tempered and modified, still retaining its peculiar wealth of decoration, but, on the whole, adapting itself more fully to the principal forms of the Italian Renaissance. The Chapel of the new line of Kings (Nuevos Reyes), in the Cathedral at Toledo, finished in 1546 (Fig. 446), may be mentioned as a fine example of this nobler fantastic style. During the latter half of the century, under Philip II., the severer classic style first won general approval; although here, not without deeper reason, it assumed a gloomy massiveness, and heavy, grandiose character. The chief work of this school is the cloister of the Escurial, built between 1563 and 1584.

In the Netherlands a graceful style of decoration was at first used, in which Gothic motives were often agreeably mingled with classic ones; as, for instance, in S. Jacques Church at Liege, completed in

1538. Later on, the more severe form of the Renaissance penetrated here, as is proved by the Town Hall at Antwerp, built in 1560.

The already strongly grotesque style of the Netherlands, with its brick walls crowned with high, fantastic gables and similarly treated balconies on the roofs, soon spread through the northeastern coasts of Germany, and specially in Denmark.* During the reign

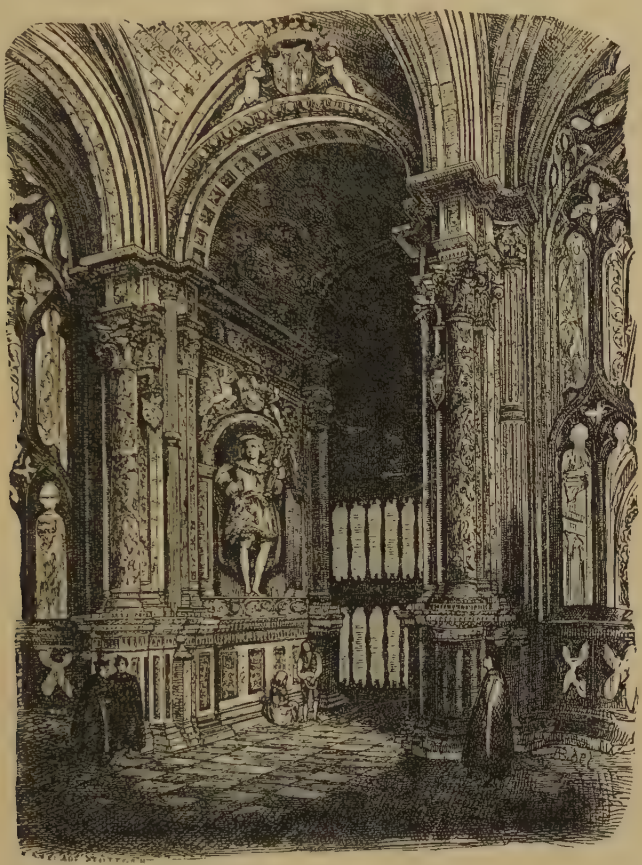


Fig. 446. Chapel of the New Kings. Cathedral of Toledo.

of the excellent Christian IV. (1573-1648), a number of stately buildings were produced in this steep-gabled, high-roofed, and picturesque style; the principal of them being Castle Fredericksborg, built between 1560 and 1570, lying some miles to the north of Copenhagen, and restored in modern times after a destructive fire. The lofty gables, numerous towers, and polygonal balconies, are elements which were brought over into this style from the Middle Ages.

*Lauritz de Thurah, "Den Danske Vitruvius"; Copenhagen, 2 vols., 1746.

England was not won to the new style until very late; the traditional Gothic methods continuing to prevail almost without interruption. While the graceful early Renaissance was accepted in other countries, the Gothic style here experienced that exuberantly rich revival which produced its unequaled masterpiece in King's College Chapel at Cambridge, and the almost equal designs of the Chapel of Henry VII. at Westminster, and S. George's Chapel in Windsor Castle. The Italian Renaissance was indeed introduced in 1518, by Pietro Torrigiano, in Henry VII.'s Monument at Westminster; but in the next period it was only copied in similar minor works. In 1544 another Italian architect, John of Padua, is mentioned; and soon after, Girolamo da Trevigi executed several works. In the latter half of the century, the clumsy but pleasantly fanciful Elizabethan style was developed; and a number of important palaces were built in this taste. John Thorpe is mentioned as a noteworthy architect of this period.

The Renaissance first reached Germany,* where the Gothic style prevailed far into the sixteenth century, through the relations of the Upper German commercial cities of Augsburg and Nuremberg with Upper Italy, and particularly with Venice. Artists like Dürer, Hans Burgkmaier, etc., journeyed across the Alps, and brought home a knowledge of the new models. At first, therefore, the fanciful forms of the early Renaissance were used in Germany in painting and sculpture, woodcuts, and copper-plate engraving. Peter Vischer's Tomb of S. Sebald,† in the church of that name in Nuremberg, is one of the most important examples of such application, although there is a great mixture of late Gothic elements in it. Architecture at first entered upon the new style timidly and experimentally, employing it for minor works only. Examples of this kind, dating within the first twenty years of the century, may be found scattered throughout Germany, but no larger composition in the new style. And these works are manifestly the work of Italian artists; as, for instance, in the Jagellon Chapel in the Cathedral of Cracow (1520), the doorway of the Salvator Chapel at Vienna (1515), and the Arsenal at Wiener-Neustadt (1515)—all within the dominions of the Austrian crown. The German princes were the first to embody the teachings of the new school, and to make use of the Renaissance in fine châteaux. But here, too, Italian artists were often employed, as in the elegant porches of the Belvedere at Prague, in Bohemia (1536) the Castle at Landshut, in Bavaria, of the same period, with its rich paintings and

* Compare Lübke's "History of the German Renaissance"; Stuttgart, 1872. Also Ortwein's "Deutsche Renaissance"; Leipzig, 1873.

†A. Reindel, "Die wichtigsten Bildwerken am Sebaldusgrabe in Nürnberg von Peter Vischer"; 18 plates, Nuremberg, no date.

Part of the Royal Chateâu at Versailles in France. In this picture the side of the chateâu which is turned toward the town is shown and the two great pavilions upon which are inscribed "a Toutes les gloires de la France" in allusion to the great museum of works of art to which the chateâu is now devoted, all of which go to illustrate French history, are those buildings which flank the main approach. They enclose between them what is called the Royal Court, and the part of this where it narrows is called the Marble Court, upon which front the private apartments, some part of which may be seen between two statues in the foreground. The highest building seen, that one on the extreme right, is the chapel of the chateâu, an admirable design of the first years of the eighteenth century.



VERSAILLES

sculptures; and even as late as 1547, in the Palace of the Piasti at Brieg, in Silesia, with its lavishly ornamented doorways. Architects from the Netherlands were also employed, as in the case of the Schloss at Liegnitz, near Brieg (1533), and the splendid choir in the Capitoline Church of Santa Maria at Cologne, on the Rhine (1524). Prince Porzia's Schloss at Spital, in Carinthia, is also unmistakably the work of foreign, indeed of Upper Italian artists. In 1530, however, German masters came forward with more important works in the new style; and in their hands it was soon stamped with national individuality. The influence of the mediæval traditional style, native to the country, is apparent in the picturesque design of the buildings, in the high roofs and gables, balconies, countless towers and turrets, which often serve to enclose winding stairs; while even in the construction of the ceilings, late Gothic forms of vaulting play a large part. This architectonic framework was at this date covered with the slight decorative forms of the Upper Italian early Renaissance, with which Gothic motives were often blended. This easy and simple style prevailed up to about 1560, but finally began to be modified by the first tokens of the dawning baroque style. Duke George's Hall and Tower in the Royal Palace at Dresden (1530), and the splendid building at Torgau, in Saxony, built in 1532, with its imposing staircase tower and richly decorated bay-window (Fig. 447), now used as a caserne, are among the most important works of this period. The Schloss at Dessau has a similar though less stately staircase tower, dating from 1533. In 1547 Hans Dehn-Rothfelser enlarged and beautified the Dresden Palace in the reign of the Elector Moritz, with its loggia, and four rich, winding stairways, all adorned with frescos like so many other German Renaissance buildings. The entrance to the Chapel, dating from 1555, and one of the masterpieces of the German Renaissance, has recently been removed. Farther north, Mecklenburg was specially active in introducing the Renaissance. The elaborately ornamented brick Palace at Wismar, in Mecklenburg-Schwerin, was built after 1553; followed in 1555 by the Palace at Schwerin, now rebuilt in a most elaborate transitional style. The little Castle at Gadebusch, in the same province (1569), is a later specimen of this style; while the imposing Palace built at Güstrow, near Wismar (1558), adopts the forms of French Renaissance—a consistently executed show-building, especially to be commended for its excellent stucco decorations in the interior. At about this same time, after 1559, the Castle at Oels was begun; the magnificent outer doorway not being added until 1603. The Heldburg, in Franconian Thuringia, Saxe Meiningen, with its richly treated bay-windows, is especially delicate in its forms (1568).

In South Germany, meantime, aside from the Italian buildings at Landshut, and at Prague, in Bohemia, the Renaissance was introduced by German masters, particularly at the courts of the Elec-

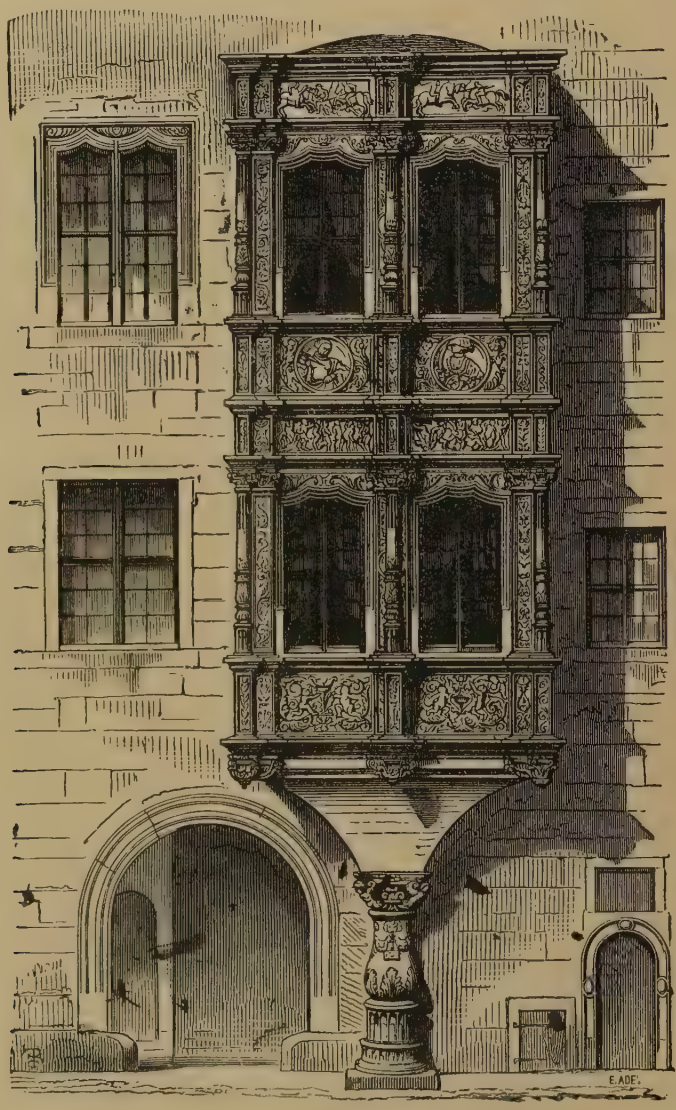


Fig. 447. Bay-Window. Castle at Torgau.

tors of the Palatinate and the Duke of Württemberg. The new style appears in Heidelberg Castle in 1545, in Frederick II.'s part of the work; and in 1556-59 it attained its height

in the addition of Otto Heinrich, which was afterward excelled in rude power only by that of Frederick IV. As early as 1545 the same Otto Heinrich employed the Renaissance, though in a not very pure style, in the Castle at Neuburg. Shortly after (1553), Master Aberlin Tretsch, under Duke Christopher, built the Old Palace (altes Schloss) at Stuttgart, whose court, with its vigorously effective colonnaded hall in three stories, affords the first instance of a complete plan of the kind in South Germany; similar arcades having



Fig. 448. Castle of Gottesau.

been introduced just before at Brieg by Italians. In 1553 was built the graceful Schloss of Gottesau, near Karlsruhe (Fig. 448); and at about the same time the Castle of the Teutonic Knights at Mergentheim, on the Tauber, probably received its two beautiful winding staircases. One equally elaborate (1562) may be seen in Göppingen, near Stuttgart, in Würtemberg. The Castle of Neuenstein, in Württemberg, dates back to 1564, and is noticeable for its stately front, rich portal, and winding stairs. In 1564 the Plassenburg was built at Culmbach, in Northern Bavaria, and it is one of the most imposing Renaissance castles in Germany, with the extravagantly

ornamented portico in its great courtyard. The little Castle of Isenburg at Offenbach (1572), also, has graceful porches. In Austria, among many similar buildings, Castle Schalaburg, west of Vienna,

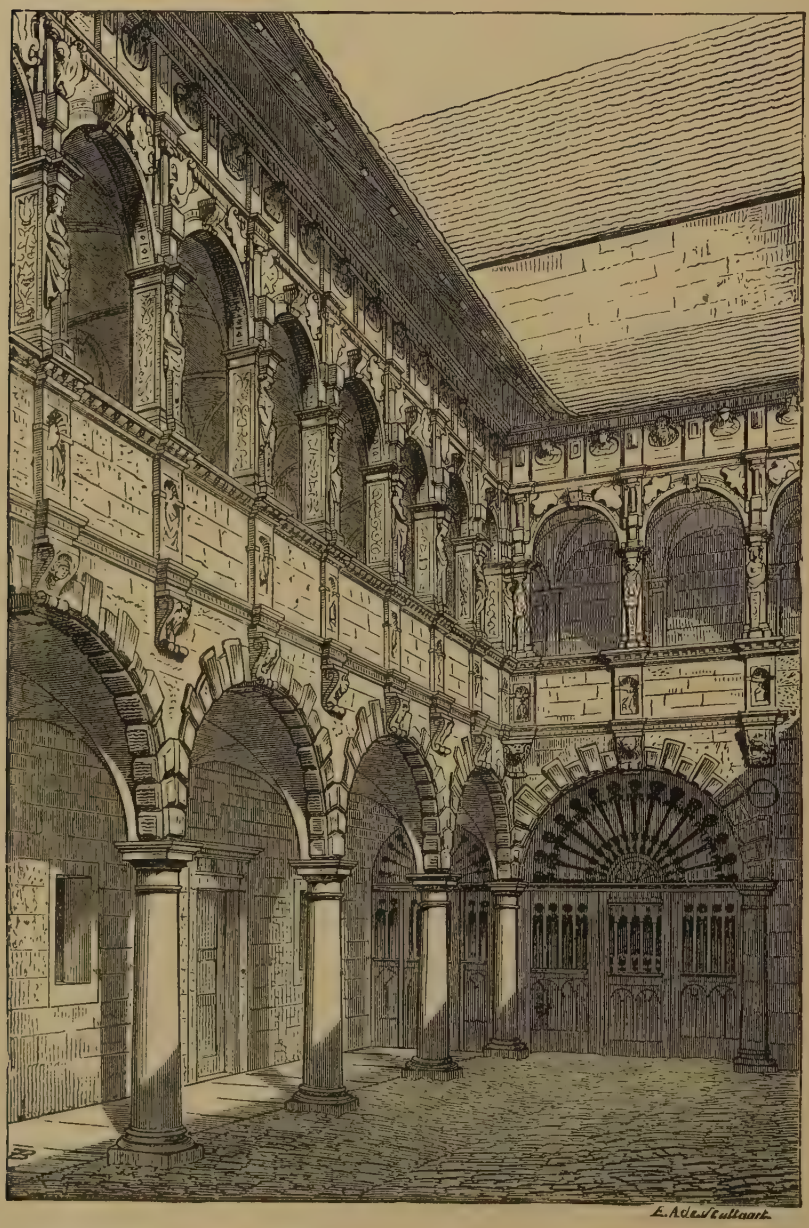


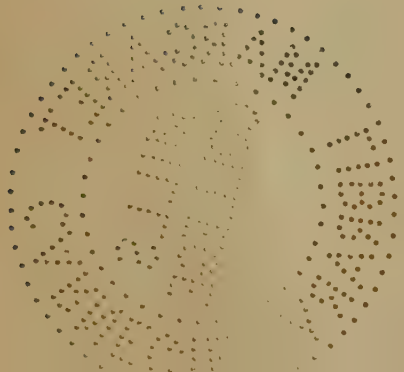
Fig. 449. Court of the Castle at Schalaburg.



St. Paul's Cathedral Church, London; the west front. This building is the design of Sir Christopher Wren (1632-1723), *and was finished without delay and without serious change of plans in the period between* 1675 *and* 1697—*a very unusual record for a great church. The cupola is shown at a disadvantage because its important peristyle of columns is modified by the pediment of the front. The front itself is a beautiful design, and the ingenuity shown in uniting the portico to the doors is well worthy of notice.*



ST. PAUL'S CATHEDRAL, LONDON



with its arcades adorned with terra-cotta (Fig. 449), and the court of the Landhaus (Hall of the Estates of Styria) at Gratz, in Styria,



Fig. 450. Town Hall at Altenburg.

south of Vienna, in somewhat more severe style, deserve special mention.

The burgher classes were slow to accept this movement, and were prone to mingle a large proportion of motives of the late Gothic style with the new forms. This is early noticeable in Alsace, in the Corn Hall at Oberehnheim (1523), the Town Hall at Ensisheim (1535), and the Rathaus at Mühlhausen (1552); the last-named being richly ornamented with frescos. The same architectural treatment is evident in a private house in Colmar (1538). In Nuremberg we find the Clothweavers' House (Tucherhaus), most original in design, and dating back to 1533, and the splendidly decorated hall in the Hirschvogel House (1534). Breslau, in the province of Silesia, yielded to the Renaissance surprisingly soon: for classical influence appears in 1517 in the doors of the sacristy of the Cathedral; in 1521, fused with Gothic forms, in the Town Hall; in 1527, in the Canon House; and, a year later, in a gate of the Town Hall, and in the Crown Inn. Nor was Görlitz, at the western extremity of the same province, behindhand in accepting the Renaissance, a private house in this style being marked with the date 1526; but the Town Hall did not receive its elegant porch, with outside steps and balcony, until 1537. An Italian built the façade of the Town Hall in Posen, farther north, with its triple-pillared hall, in 1550; but the Town Hall at Altenburg, near Leipzig (Fig. 450), 1563, is the vigorous work of a German; and about 1566 Albert von Soest completed the florid carvings of the Council Chamber. Soon after, the entrance hall to the Town Hall (Rathaus) of Cologne was built—one of the most elegant and exquisite works of the German Renaissance.

After 1570 a continuous and ever-advancing change of form took place. While the previous national customs were retained in plan and execution, elements of the baroque style constantly gained favor; and the buildings took on a clumsy expression and a showy extravagance, evidenced in the decoration of the surface by an imitation of the motives of locksmiths' and of blacksmiths' work, and of all sorts of ribbon and leather work. At the same time, the movement gained a firmer hold and wider diffusion among the burgher class; so that a characteristic change was now effected for the first time in the rebuilding and rich ornamentation of council-houses and city dwellings. Among great mansions we may specially mention Trausnitz at Landshut, in Bavaria, preëminent for its beautiful paintings (1578); the old Lusthaus at Stuttgart* (1553-60), built by George Behr—a structure noteworthy for originality in plan, and brilliantly finished with paintings and sculpture.

*Finished by the exertions of the architect Beisbarth. The designs are in the Stuttgart Polytechnic School.

Chapter III.

THE ARTS OF REPRESENTATION IN ITALY IN THE FIFTEENTH CENTURY.

I. *Sculpture.**

SCULPTURE having gained a freer footing in Italy during the Gothic periods, means and opportunity for still more unrestrained development were now afforded it. It was chiefly devoted to the ornamentation of tomb monuments and altars which, with few exceptions, were built up against the wall in the shape of a triumphal arch, and required much plastic decoration in the way of reliefs and detached figures. Pulpits, fonts, holy-water basins, singing galleries, and choir screens were also adorned with rich carvings. This abundant supply of work necessarily called forth a corresponding skill, and the nature of the subject helped the artistic and realistic taste of the time to express itself. There was a decided effort to attain a correct likeness in portrait statues of the dead, and in the numerous reliefs there was a tendency to portray the varied scenes of life. If, on the whole, this very period of strong realism preserved the Italian school from a petty, over-exact execution, and from erring on the side of unnecessary and labored detail, it was due not only to the study of the antique, but much more to the innate tendency of Italian art toward all that is essential and important—a love aroused and fostered in earlier epochs.

A.—TUSCAN SCHOOLS.

Tuscany, long the center and head of Italian art, again leads the van in our consideration of this subject. The first important master who represented the transition from the earlier style to the new form of art was Jacopo della Quercia, surnamed della Fonte,

* Bode, "Die italienische Plastik"; "Italienische Bildhauer der Renaissance"; "Denkmäler der Sculptur der Renaissance in Toskana." Cavallucci and Molinier, "Les Della Robbia." Perkins, "Tuscan Sculptors"; "Italian Sculptors"; "Historical Handbook of Italian Sculpture"; "Ghiberti et son École." Reymond, "La Sculpture Florentine"; "Les Della Robbia"; "Semper, Donatello, seine Zeit und Schule." See also bibliographies above for Renaissance in general, and architecture.

who lived from 1374 to 1438. His principal works are the tomb of Ilaria del Carretto in the cathedral at Lucca; sculptures on the altar and two tombs in S. Frediano in the same town; the sculptures on the main entrance to S. Petronio at Bologna (1430); and the much earlier sculpture of the fountain in the Piazza del Campo, Siena (1412-19), from the excellence of which he received his surname. In these various works we perceive the artist, with a fine feeling for



Fig. 451. St. Matthew, by Ghiberti.

lifelike action and sharp characterization, gradually working his way through mediæval tradition to a new and original style.

The great Florentine master Lorenzo Ghiberti (1381-1455) was more important and influential; being one of those pioneers in the history of art who really mark an epoch, and one of the greatest sculptors of any age. He, too, begins with the laws prescribed by the older school, but reveals a delicacy in the execution of form—espe-

The eastern bronze doors of the Baptistery of the Florence Cathedral. There are three pairs of doors, those to the north and south being much earlier; but those to the east were the latest to be put up and are much the most elaborate. They are the work of the famous Lorenzo Ghiberti, and were put into place between 1425 *and* 1450. *They form one of the most elaborate sculptures in bas-relief in the world, and there has nowhere been more successful treatment of elaborate composition in many planes of relief than in these panels.*



GHIBERTI

BRONZE DOORS OF THE BAPTISTERY, FLORENCE



cially of nude form, which belongs to a new habit of thought—in the very first of his works which is known to us: a bronze relief of the Sacrifice of Isaac, made in his twentieth year (1401), and now in the National Museum at Florence. It was designed, in competition with other artists, for the bronze doors of the Baptistery. From 1403 to 1404 he completed the bronze door for the north entrance of the Florentine Baptistery, which has twenty representations in relief from the New Testament, with the figures of the four fathers of



Fig. 452. From Ghiberti's Gate. The Baptistery, Florence.

the church, and those of the evangelists (Fig. 451). The arrangement is similar to that of Andrea Pisano on the south door, and is still chiefly architectural, the relief being simply treated, although the grouping is more elaborate than in the other; but the master has poured forth a wealth of pregnant life in a few touches, and, in some of the scenes has produced incomparable masterpieces. At the same period Ghiberti executed three statues for the niches on the outside of Or San Michele; the first (1414) being John the Baptist, which, in spite of its severity of form, reveals a considerable amount of characteristic expression. The next (1422) is the Apostle Matthew; and the last, S. Stephen—a youthful figure of harmonious sweetness. Two bronze reliefs on the font at San Giovanni in Siena—Christ's

Baptism and John Before Herod—belong to a somewhat later period (1427); the latter being lifelike, expressive, and finely grouped.

Next follows his famous masterpiece (1424-47), the eastern doors of the Florentine Baptistery, which, it is well known, moved Michelangelo to declare that they were worthy to be the gates of paradise. Scenes from the Old Testament are represented in ten large panels. The first portrays the creation of man; next is shown Adam and Eve driven out of Eden, and toiling at their bitter labor; then Noah's thank-offering after the Deluge; Abraham's promise, and the sacrifice on Mount Moriah; Esau's renunciation of his birthright; Joseph and his brethren; Moses in the presence of the Lord on Sinai; the fall of the walls of Jericho; the battle with the Amorites; and the Queen of Sheba at Solomon's court. In the treatment of the relief, the master has here adopted a pictorial method. The crowded composition, the detailed delineation of landscape and of architecture in the background, with groups of figures diminishing in perspective, are undoubtedly an error, since it oversteps the bounds of sculpture. However, the whole is so pervaded by a high and noble character, there is such an elevated grace in the figures, with such truly classic perfection of form and such incomparable freedom and fresh life in expression and action, that it must always be considered one of the grandest works of modern art (Fig. 452).

Finally, Ghiberti executed after 1439 the bronze sarcophagus of S. Zenobius in the Cathedral of Florence, three of its sides being covered with scenes in relief from the lives of the saint. It is treated in the same picturesque style, and is rich in significant touches and in beautiful detached figures.

Side by side with Ghiberti, and doubtless influenced by his work, there arose a younger artist, who, scarcely less distinguished in his way, pursued a similar course—Luca della Robbia (1400-81). The principal works of this charming master and his able school consist of figures of baked clay, covered with an opaque and brilliant glaze, mostly in white on a pale blue ground, with slight additions of green, yellow, and violet. Various works in marble and bronze are attributed to his earlier years, and may be reckoned among the best of that age in purity and refinement. The earliest of them, finished in 1445, is the fine marble frieze from the cathedral, now set up in the National Museum. It represents boys and girls of different ages, dancing, singing, and playing on various musical instruments; it is full of charming simplicity and childlike grace, rich and varied in action and in mirthful expression of pure and innocent enjoyment. Parts of some of the figures are almost wholly detached from the background, particularly in the representation of the dance. The

Lunette in glazed and colored terra-cotta by Della Robbia. There are many such pieces of architectural sculpture in Florence and many in the other towns of Tuscany, and some of these are in their original places. This one has been put up in the open air and built into a wall fronting the Via del Agnolo in Florence. The figures are in white on a blue ground, but the lilies and other flowers with their leafage are brilliantly colored in close imitation of the natural hues.



LUCA DELLA ROBBIA

MADONNA AND CHILD

SHOP IN THE VIA DELL' AGNOLO, FLORENCE



bronze doors of the sacristy of the Cathedral of Florence come next in order (1446-64). The panels contain the sitting figures of the Madonna, John the Baptist, the evangelists, and the four Fathers of the Church, surrounded by angels, in ten compartments. Most of these figures are extremely beautiful, and of noble action; and the drapery is treated purely and well.

But the chief fame of this excellent artist rests on the numerous glazed terra-cottas made by himself and his assistants. They were made to order in great quantities, and form the most attractive ornament of almost every church, sacristy, and chapel in Florence and the region round about. We may ascribe to the simple subjects, and to the delicacy of the master's feeling, the purity and moderation



Fig. 453. Madonna of Luca della Robbia. Terra-cotta.

of the relief style in these works, which greatly differs from the too picturesque treatment of that time. The wise and temperate use of color is well adapted to promote the agreeable effect of these unpretending efforts, and to increase their value as architectural ornaments. The Madonna and Child are represented, times without number (Fig. 453), surrounded by angels and saints; but the master is inexhaustible—a Raphael in his own way—in ever-new arrangements and modifications, which ring the changes on the same theme of sweet and blissful maternal love with never-failing grace. These works are abundant in Tuscan churches, and especially in those of Florence,

sometimes appearing in the lunettes over doors, as we find the Annunciation over the door of the Church of the Innocenti, and as in the lunette of the sacristy doors of the cathedral, which display the Ascension and Resurrection; these, however, are less successful examples. They also cover whole altars and tabernacles, as in the altar to the Trinity in the Cathedral of Arezzo, and the charming altar in the left nave of the Santi Apostoli at Florence, which is one of the loveliest, richest, and most agreeable specimens. Finally, the simple and exquisite medallions of infants in swaddling clothes in the spandrels of the arcaded portico of the Ospedale degli Innocenti, and on the frieze of the Pistoja Hospital—one of the later but still excellent works of this school—belong to this period.

The tendency of the time was carried to the extreme limit by a third Florentine artist, who won a preponderating influence over his fellow-workers and successors by his strong naturalism. Donatello,* whose real name was Donato di Betto Bardi (1386-1468), clung more closely than any other artist of his day to a true representation of nature, in sharp contrast both to the traditions of the earlier period and to the nobility of form of the antique school. He did indeed study the antique, as his early works more especially testify; but the results of this study gradually vanish, to give place to the most unbridled effort after sharp individualization. As compared with this, beauty was a matter of indifference to him; and it entered his works less decidedly, and, as if by accident. He was greatly aided by his productiveness and his energetic industry; so that he produced a large number of works which are still extant. The marble reliefs which he made for the front of a gallery in the Cathedral at Florence, and which are now in the National Museum, are among the most important of his earlier efforts. Like those by Luca della Robbia, they depict a throng of children, in which there is an evident freshness of conception, although they cannot rival the happy proportions and delicate grace of the former. His rugged, naturalistic style is most apparent in larger single figures, several of which are still extant in Florence. He succeeds best in manly, energetic, youthful figures. To be sure, the bronze David in the National Museum is not free from exaggeration; the marble John the Baptist is repulsively like a skeleton; and the bronze one in the Cathedral of Siena, though rather better, is also very coarse. But, on the other hand, the bronze statues of S. Peter and S. Mark in the niches on the outside of Or San Michele are treated in a dignified and able manner; and the marble S. George, formerly in another niche of the same church, but now removed to the National Museum, is distin-

* Compare H. Semper's "Monograph on Donatello"; 1875.

One of the Rondels which decorate the front of the Hospital of the Innocents in Florence. They are the work of Lucca della Robbia and his son, and no two of the swaddled infants on the front are alike. The flesh is white and the background blue, the swaddling bands and wrappers of differing grave colors. This may be compared with the previous plate.



BAMBINO

FROM THE SCULPTURE BY ANDREA DELLA ROBBIA IN THE FOUNDLINGS' HOSPITAL, FLORENCE



guished by its bold and youthfully elastic attitude. S. Mary Magdalen, in the Baptistery, is exceedingly awkward, and almost repulsive; and the bronze Judith, represented as victorious over Holofernes, in the Loggia de' Lanzi, is fairly grotesque.

Donatello's impulse to break new paths for his art, by main force if need be, is especially exemplified by the bronze equestrian statue of Francesco Gattamelata at Padua, the first equestrian statue of importance in modern art. It is characteristic to excess, but full of life and power.

In his relief compositions Donatello favored the crowded and picturesque arrangement customary on the antique sarcophagi, and according to the tendency of his age. The high altar of San Antonio at Padua and the altar in the Chapel of the Holy Sacrament in the same church are adorned with singing angels of childish simplicity and agreeable expression, and partly with stories of saintly miracles, which are treated in a picturesque but most expressive spirit (Fig. 454). One of his last works was to finish the bronze reliefs on the two pulpits in San Lorenzo at Florence, representing our Lord's Passion, conceived with rare life, and with an even, mild spirit. The delineation of the various emotions is always powerful and affecting, particularly on the left-hand pulpit, the execution of which was probably entirely his own. The bronzes with which he enriched the old sacristy of the same church at an earlier period are very fine—works of a moderation and dignity rare with him, and in thorough harmony with Brunellesco's architecture. The sandstone relief of the Annunciation in Santa Croce, a creation full of fervor and grace, also belongs to the years of his earlier activity (Fig. 455).



Fig. 454. Relief by Donatello in San Antonio. Padua.

Among the few older masters who counterbalanced Donatello's violent naturalism, Brunellesco himself deserves special mention, as having taken part with Ghiberti in the competition for the bronze

doors of the Baptistery, and made a design in relief for them, which is preserved in the National Museum with that of Ghiberti. It displays an animated and distinct arrangement, and a thorough study of nature. He also made a large wooden crucifix of much dignity and



Fig. 455. Relief of the Annunciation. By Donatello. Santa Croce.

nobility, which stands on the altar in a side chapel of Santa Maria Novella.

Donatello's younger contemporaries for the most part followed in his footsteps. Among them we may reckon Antonio Pollaiuolo (1429-98), hard and clear-cut even to mannerism in his works, though skillful at bronze statues, as is shown in his tomb monuments of Innocent VIII. and Sixtus IV. in S. Peter's at Rome; also Antonio Filarete, who executed the not very important bronze doors of the main entrance to S. Peter's; and the brothers Bernardo and Antonio Rosellini, by whom there are admirable marble tombs in San Mini-

ato, Florence, the tomb of Lionardo Bruni in Santa Croce, and, in the Church of Monte Oliveto at Naples, tombs and an excellent relief placed as an altar-piece. More particularly, however, we must mention Andrea Verocchio (1435-88), whose real name was Andrea di Michele di Francesco Cione, who further perfected Donatello's style by a conscientious study of nature, and exercised a powerful influence upon the progress of Italian art as the teacher of Leonardo



Fig. 456. Equestrian Statue of Bartolommeo Colleoni. By Verocchio. Venice.

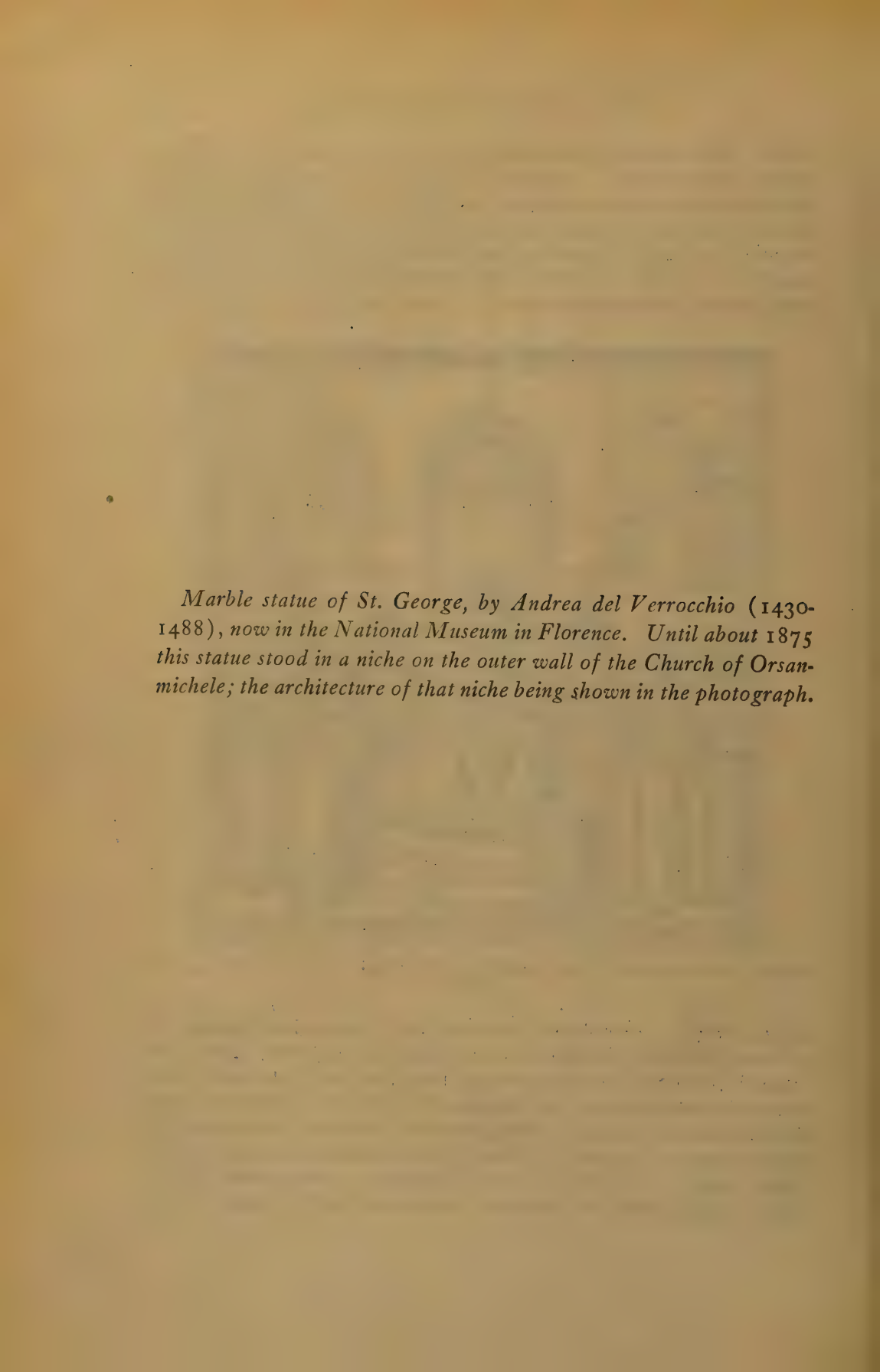
da Vinci. An able and finely executed work by him is the bronze group, in a niche of Or San Michele, of Christ showing His wounds to the incredulous Thomas. His equestrian statue of Bartolommeo Colleoni, before the Church of SS. Giovanni e Paolo at Venice, is especially important, full of energetic character and bold life. It was completed, after the master's death, by Alessandro Leopardo, a Venetian (Fig. 456).

One of the most important and also most pleasing artists of this time was Benedetto da Majano (1442-98). The beautiful marble pulpit of Santa Croce at Florence was decorated by him with rich reliefs illustrating the life of S. Francis, which are among the freshest and most delightful works of the century (Fig. 457). The arrangement, general distribution, and ornament reveal a pure simplicity and rare wealth of fancy. The small allegorical female figures



Fig. 457. Relief from the Marble Pulpit in Santa Croce. By Benedetto da Majano Florence.

in graceful niches are full of grace and tenderness. Above, in the five compartments of the pulpit, are the cleverly executed scenes in relief, distinctly designed, and finished with a free, noble fluency, without crowding, and yet picturesquely and naïvely grouped against backgrounds of landscape and architecture. The noble monument to Filippo Strozzi in Santa Maria Novella, Florence, is another work by the same master. Matteo Civitali (1435-1501) is also a well-known master of this time, whose beautiful and finely finished works



Marble statue of St. George, by Andrea del Verrocchio (1430-1488), *now in the National Museum in Florence. Until about* 1875 *this statue stood in a niche on the outer wall of the Church of Orsanmichele; the architecture of that niche being shown in the photograph.*



DONATELLO

STATUE OF "ST. GEORGE," FROM THE SCULPTURE NOW IN THE NATIONAL MUSEUM FLORENCE

are chiefly to be found in the Cathedral of his native city, Lucca. His last work was to complete (1492) six marble statues of Old Testament characters in the Chapel of S. John in the Cathedral of Genoa.

This artistically active period has indeed an inexhaustible store of marble tombs, to be found not only in Tuscan churches, but also in other parts of Italy. Rome is peculiarly rich in works of this kind. Almost every church there has examples of the rich, delicate, and often artistically fine works of the Florentine school. Santa Maria del Popolo especially forms a positive museum of such productions. Mino da Fiesole, with his scholars and comrades, seems to have had a large share in the execution of these Roman monuments. They are generally mural monuments, arranged in finely decorated, arched niches. The lifelike figure of the deceased rests as if in slumber on the bier, which represents a catafalque. Graceful angels weep and watch about him, while they hold back the marble curtains which apparently veil the niche. In the arch panel above the deceased are the Madonna and Christ-child, sometimes accompanied by the patron saints of the dead person. The consecration of the noblest art here unites with the consolations of religion to give an expression of quiet, peaceful devotion.

B.—THE SCHOOLS OF UPPER AND LOWER ITALY.

The Tuscan sculpture of this period was so rich in creative power and talent, and corresponded so perfectly to the taste of the time, that its artists were employed throughout Italy, and were intrusted with a great part of the monumental undertakings of the time. But we also find many native artists at work, especially in Upper Italy, who adopted the new style, partly owing to Florentine influence, but in a great measure from their own independent effort to follow the tendency of the period. The splendor-loving Venetian aristocracy gave numerous orders to sculptors, principally consisting of funeral monuments. The churches of Venice, especially SS. Giovanni e Paolo and Santa Maria Gloriosa de' Frari, are almost overcrowded with these rich and noble works in marble; and as such works require very many and various powers for their execution, they can but seldom be referred entirely to one artist. But a long list of names has been handed down to us, by which whole families of sculptors were known, united through the traditions of a common studio no less than by the ties of blood.

Bartolommeo Buono heads the new movement. He gradually

passes from the ideal style of the Middle Ages to the realistic school of the fifteenth century in his greatest and most important works. In the lunette above the door of the Abbazia della Misericordia Church in Venice there is a Madonna, adored by small figures of monks, in which the exquisite grace and fervor of an earlier age prevail. But, on the other hand, the lunette over the door of the Scuola di San Marco already betrays a change, which is completed in the sculptures of the Porta della Carta of the Doge's Palace (1443), a work full of life and beauty.

After 1450 the products of the above-named studios must be added; and their extent and splendor prove the wealth of the creative gifts that were brought to the employment of the new style, which, with its tendency to realism, was adopted here. It is impossible even to attempt to enumerate the immense number of these monuments; and, indeed, very little can be determined with any certainty as to the work of any individual artist.* They possess in common the high charm of exquisite fervor and tender grace which often comes into this new epoch like an echo of expiring mediævalism. On the other hand, the execution of physical form is not equal to Florentine work in accuracy and thoroughness; nor are such richness and variety of action to be discovered.

Antonio Rizzo, or Bregno, is among the first of those who carried still further the work begun by Bartolommeo, as is proved by the monuments of the two doges in the choir of the Frari church above named. Lorenzo Bregno, the younger master, who worked early in the sixteenth century, and to whom many monuments may be ascribed, was even more influential. The artistic family of the Lombardi were prominent in Venice both as architects and sculptors. Pietro Lombardo, whom we have already noticed as an architect, stands at their head, with his sons Tullio and Antonio. A very large number of memorial works are attributed to these artists, who worked in common; so that we cannot definitely fix the share of each. Their chief works are the tomb monument of Doge Mocenigo in the Church of SS. Giovanni e Paolo, numerous reliefs on the façade of the Scuola di S. Marco, and a great altar-piece by the more talented Tullio in San Giovanni Crisostomo, which represents the coronation of the Virgin in a most unusual arrangement. The Virgin kneels before Christ, who, surrounded by his Apostles, places the crown on her head. The prevailing expression is one of grace and fervor; the treatment is decidedly antique in spirit, especially in

* "The History of Venetian Architecture and Sculpture," by O. Mothes (Leipzig, 1850), contains the results of careful and conscientious research, and is an indispensable assistant in the study of Venetian art.

the excellently managed drapery; while the heads and hair are stiff and hard in execution.

Among later works of the two sons, the date of which has been correctly ascertained, are the reliefs in the beautiful Chapel of San Antonio, in the church of the same name at Padua, which really belong late in the next century, but are mentioned here for the sake of unity. The ninth in the series, where the saint forces a little child to speak by a miracle, that it may testify to its mother's innocence, is by Antonio, who shows himself in it to be the simplest and clearest follower of this school in both arrangement and treatment of the relief, and also proves himself the closest follower of antiquity. The sixth, where the saint opens the corpse of a miser, and finds a stone in place of a heart, is signed with Tullio's name, and the date 1525. To

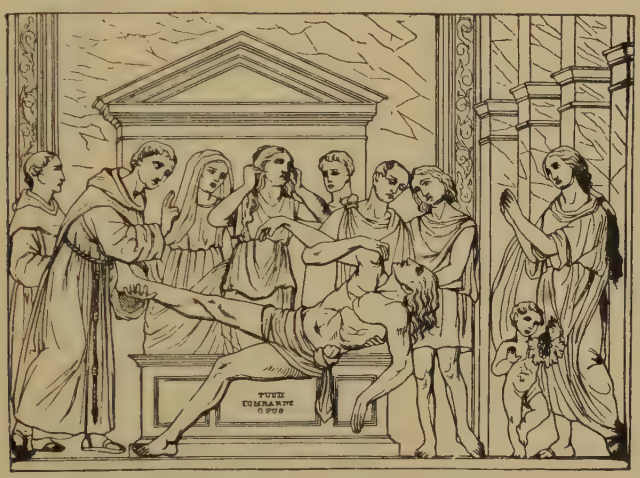


Fig. 458. Relief by Tullio Lombardi.

the same master belongs the seventh, also signed, in which the saint cures a young man's broken leg (Fig. 458). Both works display a certain rude, sharp, angular mannerism, particularly the former; but yet they are natural, and clear in design.

This Venetian style was developed into pure and noble grace by Alessandro Leopardo, who, also, at the head of a great workshop, produced many important works. The most beautiful of Venetian monuments—that to the Doge Andrea Vendramin (1479), in the choir of SS. Giovanni e Paolo—is ascribed to him. It is composed in a most imposing style, and with an eye to general effect, and adorned with numerous figures in a simple antique style; but the too regular folds of the draperies show the frigidity peculiar to the Venetians,

which is, however, counterbalanced by the innocent grace of many of the heads. Leopardo also worked with the Lombardi on the superb decoration of the Chapel of Cardinal Zeno in San Marco, the noble Madonna della Scarpa in which church is especially attributed to him. Finally, he designed the three bronze supporters for flagstaffs in the Piazza of San Marco, which give evidence of the same fine plastic taste, deriving its inspiration from the antique.

In Lombardy the façade of the Certosa in Pavia, which is fairly loaded with sculptures, was the scene of action for a throng of artists who worked late into the sixteenth century. It is even harder to distinguish individual artists here; but there is a general expression of mellowness, grace, and amiability, side by side with which we easily recognize a different conception, often falling into one-sided naturalism, and reminding us of the Paduan school of painting by its austere expression, sharply broken folds of drapery, and a mannerism which often becomes repulsive. Among the best masters of the close of the fifteenth century was Antonio Amadeo, the artist of the beautiful marble portal leading from the Church of the Certosa to the cloisters of the convent. The influence of Leonardo da Vinci and his school became apparent early in the sixteenth century; the lovely expression of the heads here, especially that of the Madonna, is strongly stamped with his style. The splendid monument to Gian Galeazzo Visconti, erected in the transept by the monks to the founder of this church, was also begun by Amadeo, aided by Giovanni Giacomo della Porta. Cristoforo Solari, called Il Gobbo, executed the fine statues of Lodovico il Moro, and his wife Beatrice d'Este, in the north transept. The frontal of the high altar, with a fine relief medallion of a Pietà upborne by angels, is attributed to the same artist. The main front to the church, unspeakably rich in relief sculpture, which is spread over pillars and architrave, is supposed to be the work of the talented Agostino Busti, called Bambaja, one of the greatest masters of the early part of the sixteenth century. The chief work of Busti—though it is ascribed by others to Benedetto Briosco and Amadeo—was the monument to Gaston de Foix, who died in the bloom of youth; remnants of it may now be found in the Brera Archæological Museum at Milan, the chapel on Isola Bella, Lago Maggiore, and in the Civic Museum at Turin. The statue of the deceased lies smiling, as in triumph; and its touching, youthful beauty forms one of the most affecting creations of sculpture. There is also another smaller monument by the same artist in the Brera collection. His, too, are the noble sculpture of the Virgin on the altar in the south transept of the Cathedral of Milan, and the superb monument to Cardinal Caracciolo in the choir of the same church; and there are

many among the marble statues on the exterior of the cathedral choir which testify to his skilful hand

We recognize the vigorous realism of Upper Italy in the numerous works with which Tommaso Rodari and his brother (1490 and thereabouts) adorned the beautiful Cathedral at Como. Although there is no very lifelike feeling in the separate figures, yet the general highly decorative effect of this work is attractive. Of similar style are the southern portal, the even finer north entrance, also the very original monuments to the older and younger Pliny on the façade, which are valuable as proofs of enthusiastic devotion to the antique; and, finally, the first altar of the right nave in the interior. The splendid carved altar to S. Abbondio betrays another and yet an original hand, being one of the few examples of wood-carving of this kind in Italy.

Lastly, we may also esteem the splendid monument to Bartolommeo Colleoni in the Colleoni Chapel at Bergamo as one of the best works of Antonio Amadeo. Richly adorned with statues and reliefs, it has upon the sarcophagus an equestrian figure of the deceased, carved in wood, and gilded. Of varying merit in its details, as a whole it forms one of the most important examples of the Lombard school. The small memorial of Colleoni's daughter Medea, in the same place, is another charming production of the same master.

With these works, all which have a direct connection with architecture, or else require an architectural setting, another school arose, introduced and developed by Guido Mazzoni of Modena—a school which completely freed sculpture from these relations, and aimed to produce a decided dramatic effect in detached groups of figures of painted clay. Gifted with undeniable talent, this artist goes to such an extreme of passionate pathos and unreserved naturalism that his works become bizarre and repulsive, despite all their affecting qualities. His principal work is the Madonna, with the body of Christ lamented by His disciples, in the Church of S. Giovanni Decollato at Modena. He also treated the same subject in the Mortuary Chapel at Monte Oliveto at Naples; and there is a group of a similar nature, from the same master's hand, in the Church of Madonna della Rosa at Ferrara. We recognize kindred spirits in painters such as Crivelli, Montagna, and even Mantegna.

Finally, we must refer to the interest which Lower Italy, especially Naples, took in the new movement. Although here, as in Rome, the artists who made the Renaissance supreme in sculpture were chiefly Florentine, there was not an entire lack of home talent. Among the native artists, Andrea Ciccione, early in the fifteenth century, attractively represents the transition from the old style to the new. The

monument to King Ladislaus, behind the high altar in San Giovanni a Carbonara at Naples, is his work. The style of composition is Gothic; and as a whole it is extremely effective and finely done; but the figures show the early dawn of the realistic style. The statues of the Virtues are beautifully draped, and agreeable in expression; the seated figures of the royal family, and the equestrian statue of the deceased which crowns the monument, are dignified and strong, although the attempt to preserve the likeness gives them a somewhat vacant look. The sculptures which adorn the richly finished crypt of the Cathedral of Naples, signed by Tommaso Malvito of Como, 1504, a Lombard artist, naturally belong to the close of the fifteenth century. They represent the Madonna, saints, and angels in a rather hard, unpleasant, realistic style, and are arranged in a peculiar manner in medallions on the ceiling. The contemporaneous marble statue of Cardinal Olivier Caraffa kneeling at his prie-dieu is a wonderful work, clever and lifelike, though dryly realistic.

2. *Painting.**

We have already seen how strongly the taste of the new epoch inclined toward the pictorial from the predominance of this element in sculpture. It was even more marked in painting—an art which was incomparably better fitted to satisfy the effort to represent the truth and variety of life in its inward as well as its external emotions. But that which proved of very decided benefit to Italian painting, especially at this period, was the constant demand for large frescos, permitting a bold, largely conceived style to find a vigorous development, and by this composition on a large scale, guarding painters from the stumbling-block of Northern art at this time—losing themselves in mere details, non-essentials, and trifles. What also won painting the advantage of a far freer position was the fact that it was less disturbed than sculpture by the imitation of antique art, and that its goal was the fresh, direct conception of reality, which it was possible for every artist to reach in one way or another, according to his special gift. These causes explain the versatility of the painting of this period, which far exceeds that of sculpture.

* Crowe and Cavalcaselle, "A New History of Painting in Italy"; "A History of Painting in North Italy"; "Titian, His Life and Times"; "Raphael, His Life and Works." Mantz, "Les Chefs-d'œuvre de la Peinture Italienne." Morelli, "Italian Painters" (2 separate vols.). Vasari, "Lives," etc.; Milanesi edition (English translation by Mrs. Foster). Translation of "Seventy Lives," with notes, edited by Blashfield and Hopkins. There are also a great number of monographs of special artists; while every year brings new works which tend to improve in quality. Improved editions of old ones also appear.

A.—THE TUSCAN SCHOOL.

As in the former epoch, so in this, the Tuscan school ranks first in the wealth and enduring vigor of its artistic creative power. As Giotto and Orcagna, although with the more significant symbolic medium of their time, based the tendency of Florentine art on the delineation of natural action, so, too, the masters of this era accepted that task in the spirit of their age. But if they tell a sacred story, the incident is no longer the chief thing with them: it simply serves them as a pretext for the lifelike conception and portrayal of reality. Therefore they set the saintly figures in rich surroundings of landscape, delight in beautifully adorned architectural backgrounds, and make their own contemporaries, in the costume of the day, interested witnesses of the sacred incidents. While there is thus a decided falling-off of the purely religious import of their pictures, real life for the first time becomes the serious subject of art, and is so glorified and heightened by the great good taste native to the Florentine school as to give lasting value in the realm of the beautiful to these figures, in spite of their temporal and limited nature.

A number of artists now appear, who take an intermediate place, as marking a transition from the principles of mediæval portrayal to the attempt to lend a greater force of reality, a more strongly natural feeling, to their subjects. To these belong Paolo Doni, called Uccello (1396 till after 1469), whose frescos from the Old Testament in the court of the Convent of Santa Maria Novella at Florence, painted in *terra verde,* and representing the Deluge and Noah's Sacrifice, are remarkable for their early application of the art of perspective. A bold battle-scene in the National Gallery at London, another in the Uffizi at Florence, and the equestrian picture of the English free-lance, Sir John de Hawkwood, painted in *grisaille,* in the cathedral of the same city, prove him to have been at home in the field of secular art. Next comes Andrea del Castagno (1390-1457), a strong realist, who was one of the earliest and most decided in the introduction of every-day life in painting, as is testified by his historical figures. The equestrian picture of Niccolò da Tolentino, painted in *grisaille,* in the cathedral, is full of life; and the recently discovered Last Supper, in the refectory of the secularized Convent of Santa Apollonia, is deep and powerful in its painting and modeling. If the realistic tendency of the new epoch here breaks forth with needless violence, we again recognize the transition from the mediæval conception to the new tendency in Masolino (Tommaso di Cristoforo Fini), concerning whom only the investigations of the

nineteenth century have given us any clear information. Born at Panicale, in the valley of the Upper Arno, in 1384, he painted, in or about 1428, scenes from the life of the Virgin, on the dome of the choir of the Collegiate Church at Castiglione di Olona near Varese, in Lombardy—works in which the Gothic style still prevails, although a freer and more natural feeling begins to show itself in them. The mural paintings from the history of John the Baptist, in the Baptistery of the same place, are dated 1435, and reveal the same hand, though a marked advance in style is evident, together with greater fulness of life and a freer feeling for grace. The mural paintings in the choir of the Collegiate Church of Castiglione, scenes from the life of S. Laurence and S. Stephen, from their greater breadth and boldness, also seem to indicate the artist's later years. From these evidences it has been inferred that Masolino was also the author of the frescos from the legends of S. Catharine, completed in 1420, and to be seen in the chapel of this saint in San Clemente at Rome; paintings which have also been ascribed to Masaccio. They show the same transitional style, though in a lower stage of development; and may have been partially executed by Masaccio, who was then very young. This great artist (Tommaso di Ser Giovanni), the younger contemporary, countryman, and pupil of Masolino, now appears as a real pioneer. In his exceedingly short life (1401-28) he rapidly traversed the various stages of development of earlier art, and pressed on with a bold confidence to a greatness and power of vision which have rendered his works the characteristic ones of an epoch, and his example the decisive influence in all the art of the fifteenth century, down to Leonardo, Michelangelo, and Raphael. His chief work was the frescos which he painted in the Brancacci Chapel in Santa Maria del Carmine at Florence. Until recently, the beginning of these works was ascribed to Masolino; and he was supposed to have painted the Preaching of Peter, and, on the right-hand side, the Cure of the Cripple, and the Healing of Petronilla. These pictures do not, indeed, reveal the full power of characterization, or the high dramatic force, of riper works; but this is easily explained if we suppose that the master began with these portions of the work, and attained the height of his style with further progress. The picture of the Temptation may also be classed among his earlier works. Modern investigations have proved that Masaccio began the series, and, save for some few scenes which were finished later by Filippino Lippi, completed the work himself. On the left pilaster, at the entrance to the chapel, he painted the Expulsion from Paradise—not only the earliest entirely nude figures in Italian art, except for conventional representations of Adam and Eve, Cain and Abel; but also

a composition of such beauty, that Raphael adopted it in his series of Bible pictures in the Loggie of the Vatican. He also painted Peter baptizing and in prison—scenes full of life and significance—the former (Fig. 459) again introducing excellent nude figures, among which that of the shivering youth has always been especially admired;

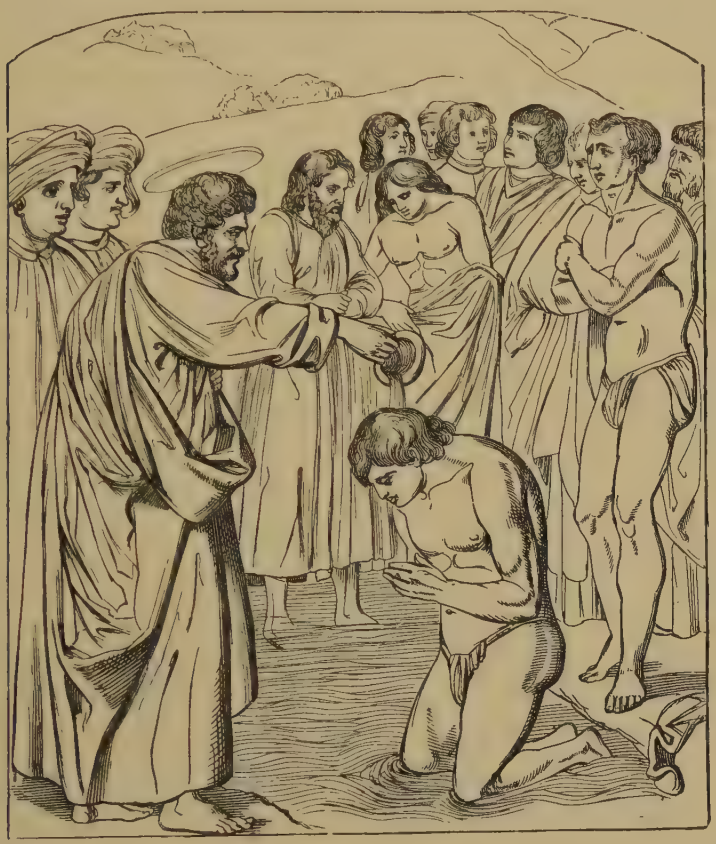


Fig. 459. Peter Baptizing. By Masaccio. From the fresco in S. Maria del Carmine, Florence.

and, further, Peter and John healing cripples and bestowing alms. His two principal large paintings are on the left wall—above, Christ, commanding Peter to take the piece of money from the fish's mouth (Fig. 460), a picture of commanding grandeur and power; the apostles particularly being draped figures of a force and quality never excelled by later artists, even Raphael and Michelangelo. Below, we see Peter in the pulpit, and the raising of the king's son from the dead —the latter finished in part by Filippino Lippi. The figures through-

out are most natural, clearly modeled, and grandly handled, the colors grave and powerful, the drapery bold and masterly in its treatment; and the whole spirit of the work is pervaded with strong historic interest. The remaining pictures are by Filippino Lippi.

The example of this powerful master excited his contemporaries to admiration and emulation. Almost every master of the fifteenth century, down to Leonardo, Michelangelo, and Raphael, studied these great works, and learned from them. One of the first among these masters was Fra Filippo Lippi (about 1412 to 1469). Like



Fig. 460. The Miracle of the Piece of Money in the Fish's Mouth. By Masaccio. Fresco in S. Maria del Carmine, Florence.

the personal experiences of this impassioned artist, who, carried away by unbridled impulse, burst the bonds of monastic discipline, his artistic works show a kindred daring in their closely natural conception of life. He placed sacred images and events on the footing of every-day life, but often penetrates so deeply into purely human emotions, that touches of tenderest fervor stand side by side with humanly fresh and boldly naïve reality in these works. The most important among his large works are the mural paintings in the choir of the Cathedral of Prato (Fig. 461). On the right wall are scenes from the life of John the Baptist; and on the left from the story of S.

Stephen, full of life and expression. The banquet with Herodias dancing is wonderfully beautiful; the heads are fine, and somewhat melancholy; the male figures are admirably drawn and draped; and the coloring throughout is pure and mellow. So, too, on the other wall, the stoning of S. Stephen is strikingly true to life: sorrow finds a noble expression in the dignified personages grouped about the dead saint; and there are fine portrait figures full of dignity and simple severity. The frescos in the apse of the choir of the Cathedral of



Fig. 461. S. John taking Leave of his Parents. By Fra Filippo Lippi. From the Fresco in the Cathedral of Prato.

Spoleto, depicting the Coronation of the Virgin—a lifelike and attractive composition—and three other scenes from her life, belong to a much later period; in fact, to the very close of his life and work. His panel pictures are often enchantingly beautiful and tender, his Madonnas showing the anxious care of motherhood; and the Christ-child, for the first time, is represented as a most gracious and lovable and yet thoroughly human child. The galleries of Florence, more particularly that of the Academy, contain numerous works of this char-

acter; the Berlin Museum also owns several charming tablets; but two pictures in the London National Gallery, originally painted for Cosmo de' Medici, excel them all in grace. One portrays John the Baptist, with six other saints; the other is an Annunciation, of tender sweetness.

The most distinguished of Fra Filippo's pupils is Sandro Botticelli (Alessandro Filipepi, 1449-1510). He enlarged the field of art by introducing ancient myths and allegories into his pictures. See, for example, a pleasing naïve painting of Venus floating upon the sea in a shell, which is in the Uffizi Gallery at Florence. No less poetic is its companion piece in the Academy, sometimes thought to be descriptive of spring as suggested by a beautiful ode of Horace's (*Solvitur acris hiems*), but more probably a piece of personal allusion and homage to a princess. A perfectly finished figure of Venus, evidently a study for the Birth of the Goddess in the Uffizi Gallery, may be seen in the Berlin Museum; another, reclining on a flowery meadow-ground and surrounded by sportive cupids, is in the Louvre.

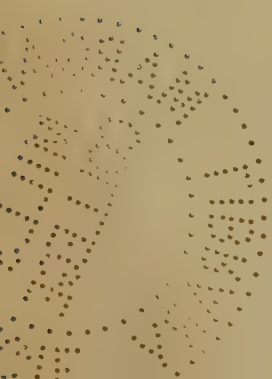
The allegorical picture of Calumny, in the same collection, is even more remarkable, displaying Sandro's partiality for rapid action and fluttering garments. In his religious panel paintings, to be found in other galleries, a kindly and tender sentiment prevails, often gently tinged with melancholy and a delicate poetic mood: as in the delightful round picture of the Madonna Adored by Angels, in the Tribune of the Uffizi Gallery, a genuine jewel of Sandro's art. These circular pictures (*tondi,* from the singular *tondo*), introduced into painting by Fra Filippo, have become popular particularly through his eminent pupil. In another picture, likewise in the Uffizi, six beautiful angels with lilies cluster about the Madonna; in a similar one in the Berlin Museum the angels are adorned with rose-garlands and are holding lighted wax candles twined about with roses. Others in the Academy of Florence, the Pitti Gallery, the Borghese Gallery in Rome, the Turin Gallery, and other places, depict the Madonna after the precedent by Fra Filippo, in the ideal frame of a circle of adoring angels, surrounding the Mother of God like an escort. No other artist has so richly amplified this attractive theme. In his larger, as it were, official altar-pieces, the artist appears full of solemn dignity; as, for example, in the imposing Madonna enthroned with six saints, which is in the Academy of Florence, a picture which in vigorous characterization and architectonic construction vies with Ghirlandajo; thus also in the Coronation of the Virgin, with four saints full of movement, in the same collection; again, in the great Adoration of the Kings, in the Uffizi, with its rich expressive groups, one of the most sterling works of the master, painted for Cosimo de' Medici;

Painting by Fra Filippo Lippi, The Coronation of the Virgin, now in the Academy of Fine Arts in Florence. The portrait of the artist is seen in the lower right hand corner and an angel seems to support a scroll upon which are engraved the Latin words meaning "This man completed the work." Robert Browning's well-known poem "Fra Lippo Lippi" closes with a description of this picture put into the mouth of the artist.



FRA FILIPPO LIPPI

"THE CORONATION OF THE VIRGIN," FROM THE PAINTING IN THE ACADEMY OF FINE ARTS, FLORENCE



and the Entombment of Christ, in the Pinakothek at Munich, whose passionate grandeur and vigor of description reminds one of Donatello. Finally, Sandro worked on the frescos with which Sixtus IV. adorned the chapel named for him in the Vatican, Capella Sixtina (the Sistine Chapel). He painted three large pictures, of which the Destruction of the Followers of Korah especially is a composition full



Fig. 462. Jethro's Daughters at the Well. By Botticelli. From the fresco in the Sistine Chapel.

of dramatic life. The second picture gives various scenes from the life of Moses, from which we select that of Jethro's Daughters at the Well as an example of the attractive freshness of his style (Fig. 462). As was the frequent custom of that age, a number of secular and local events are closely intermingled in these pictures with the real subjects. The third picture portrays the temptation of Christ with the same careful detail. These compositions are marked by

beautiful landscape backgrounds, expressive figures, and a great variety of action. Highly significant is also the series of drawings in which Sandro has illustrated Dante's "Divina Commedia," now in the cabinet of Copper-Engravings in Berlin.

The son of Fra Filippo, and pupil of Sandro, Filippino Lippi (about 1459-1504), was also an artist of much importance. One of his earlier works was the completion of the frescos in the Brancacci



Fig. 463. SS. Peter and Paul before Nero. By Filippino Lippi. From the fresco in Santa Maria del Carmine, Florence.

Chapel of Santa Maria del Carmine, Florence, in which he painted the Restoration to Life of the King's Son, Peter and Paul before the Judge (Fig. 463), and the Martyrdom and Deliverance of S. Peter—works of dignity and power, full of dramatic life. The frescos in the Strozzi Chapel in Santa Maria Novella, painted in 1486, with scenes from the lives of the apostles, belong to a later period of his life. To the left is the Resuscitation of S. Drusiana by John the Evangelist; to the right, the Expulsion of the Dragon

from the Temple of Mars by S. Philip. These pictures are very natural and expressive; but the drapery and action are somewhat confused, showing a certain leaning to the fantastic. As a whole, however, they are singularly full of meaning, and true—almost surprisingly so, in fact. There is surprise in the faces of the women and children who witness Drusiana's revival, and an expression of horror, fear, and disgust in the Expulsion of the Dragon, in which



Fig. 464. From the Fresco in Santa Maria Sopra Minerva, at Rome.

subject the architecture seems almost too lavish in its richness. On the vaulting appear the sublime figures of Christ, the four Evangelists, and S. Anthony.

To a still later period belong the pictures in Santa Maria sopra Minerva, at Rome, where Filippino executed the frescos in the Chapel of S. Thomas. The Triumph of S. Thomas over Averroes,

standing for the triumph of the true faith over heresy, is only interesting for the beautiful and characteristically Florentine vivacity of the groups of spectators, who are expressing sympathy. Full of dramatic expression is the Miracle of the Crucifix, which suddenly moves to proclaim the eulogy of his writings to the Saint, who is absorbed in adoration (Fig. 464).

In the Ascension of the Virgin, the exaggerated vivacity of the angels, and the affected movements of the Madonna and of the apostles who surround the empty coffin in amazement, are altogether too studied; but the beautiful warm coloring and the charming heads atone for much that is faulty. Among his panel paintings, which are frequently to be found, one of the best and most attractive works of his earlier years is a large altar-piece in the Church of the Badia at Florence. The Madonna, accompanied by angels, approaches S. Bernard, who seems lost in pious meditation amid a rich, rocky landscape. Mary, who, like the angels, recalls the manner of Sandro, has a matronly, and even a sad expression; the angels wear a look of deep devotion, and have lovely boyish faces.* The tone of the whole is warm, mild, and clear; but the robes of the angels have the brilliant colors and elaborate folds so often noticed in Florentine pictures of the period. This fine picture is closely approached by another altar-piece, originally painted for a chapel belonging to the Rucellai family, and now in the National Gallery at London. Executed in grave and beautiful tints, it represents the Madonna worshiped by S. Jerome and S. Dominic, and is one of the master's greatest works.

Other painters of this date passed from the school of Fiesole, carried away by the overwhelming current of the time, to the style of Masaccio, although they still retained traces of the sweet benignity and fervor of their first master. Among them is Cosimo Rosselli, an early fresco picture by whom in San Ambrogio at Florence, painted in 1456, attracts rather by its pleasing details, and especially by its great number of fine heads, than by anything noteworthy in its design. In later life he painted several pictures in the Sistine Chapel at Rome, among which the Sermon on the Mount and the Healing of the Lepers are preëminent for their graceful and dignified draped figures, set in extremely rich and lovely landscape. Panel paintings by him are also to be met with.

Benozzo Gozzoli (1424 to about 1496) followed a similar course of development, and reveals an inexhaustible fund of fresh, original, and profound conceptions, and a most agreeable grace in the portrayal of real life, in his principal work—the twenty-two large frescos

* This picture was chromo-lithographed by Kellerhoven about 1875, in a manner unusually satisfactory for this process.

in the Campo Santo at Pisa (1469-81). They are scenes from the Old Testament, beginning with Noah and ending with Joseph. A throng of lifelike figures move against a background which, in point of landscape and architectural richness, is unrivaled even at



Fig. 465. Subject from the History of Noah. By Benozzi Gozzoli. From the fresco in Campo Santo, Pisa.

this abundantly creative period, and which excels all contemporaneous work in spirited vivacity. The real meaning, the Biblical incident, is thrown into the background by the countless throng of young, graceful, dignified, and manly figures, in the rich dress of the day, that crowd his pictures, revealing their strong love of life in every conceivable form of action; and the story of the patriarch Noah, his cultivation of the vine (Fig. 465), and his drunkenness only afford this cheery artist opportunity to portray the merry life of the vintagers. The paintings in the Chapel of the Riccardi Palace at Florence, representing the Journey of the Magi (in search of the King of the Jews), also possess a great charm. Nothing more attractive can be found than these groups of people, full of gay, worldly pleasure, and varied in action, among whom are introduced the portraits of important men of the day. The clear golden tints harmonize well with this general festive spirit. There was no window in this little room, of which a plan is given (Fig. 466); but the chapel was

lighted by the candles on the altar and by silver lamps. Some years ago, light being wanted for a passage out of which the chapel opens, a hole was made in the wall near the door, taking away, indeed, a piece of Benozzo's fresco, but securing for the passage a little borrowed light from the window over the altar. At another time, there being a supposed need for a stair, a whole corner of the chapel was cut away, and room was made for the stairs by building it in the angle. When this chapel stood in its integrity, it was one of the few examples of a decoration that takes into account from the start the purpose of the place for which it is designed, and, keeping this purpose always in view, secures as a result a perfect and entire harmony. On the walls of the niche (for it is hardly more) in which the altar stood were painted, on either hand (*d, d*), a company of angels—some kneeling with clasped hands, some standing, all singing the Gloria in Excelsis, their halos inscribed with the opening words of the hymn. Other angels descend from heaven, or light in the branches of the trees, or stoop to pick the flowers with which the sward is thick. On the narrow walls at the sides of the apse (*e, e*) is painted the Annunciation to the Shepherds. The rest of the wall-space in the chapel-room is filled with the procession—the suite and followers of the three kings who are in search of Him who is called King of the Jews; for they have seen his star in the east, and are come to worship him. This gay procession begins on the right-hand wall (as we face the altar), at the end nearest the apse; and ends at the opposite point, on the wall at the left. Apart from its beauty as a work of art, it is one of the most interesting works in Florence, as a record of the time in which it was painted. It contains portraits of Gozzoli himself, who bears his name on his cap—"Opus Benotii"—of Cosimo Vecchio and his brother Lorenzo, the ancestors of the two branches of the house of Medici. A youth on horseback in front was probably intended for Lorenzo the Magnificent; the Emperor of the East is on the side facing the window; and in the corner, on the wall to the left, is seen the gray-bearded head of the Patriarch of the Greek Church. Another youth, on horseback, is conjectured to be a portrait of Giuliano, Lorenzo's brother; he has a hunting-leopard seated behind

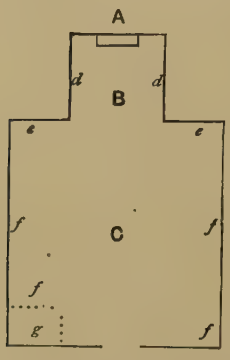


Fig. 466. Plan (to no scale) of the Chapel in the Riccardi Palace, painted by Benozzo Gozzoli. A, altar; B, apse; C, nave; *f, f, f, f,* wall on which the procession is painted; *g,* jog in wall to accommodate stairs; *e, e,* spaces on which the Annunciation to the Shepherds is painted; *d, d,* side walls of apse on which the angels are painted.

him, and another held in leash on the ground. In the background are groups of people everywhere, and in the foreground hawks, monkeys, hunting-dogs, and all the motley accompaniments of a royal progress in mediæval times. In 1439 the Byzantine emperor came to the council at Florence which sought to unite the Greek and Roman communions; and it is thought by some that Benozzo wished to unite with his proper subject a commemoration of this important event. Other frescos by him—in the Church of Monte Falco near Foligno (about 1450) and in S. Agostino at San Gimignano (1465)—prove the artist's gradual growth. One of the most charming of his panel pictures, a Madonna and Child seated on a Throne, painted in 1461, and recalling Fra Angelico (although the figures in Gozzoli's pictures are far more developed than his), may be seen in the National Gallery at London. The Louvre collection contains his apotheosis of S. Thomas Aquinas.

One of the greatest masters of this era was Domenico Ghirlandajo (1449-94), who surpassed most of the others in greatness of conception and power of execution, and may be considered Masaccio's intellectual heir. He, more than any other, gave not merely to the ideal figures of his saints, but to the countless band of contemporaries who accompany them as companions and spectators, a real historic dignity, an impressive aspect, and an air of force and vigor, which were aided by his skilful execution and powerful effects of color. To his earlier years belongs the fresco in the Sistine Chapel at Rome, representing Peter and Andrew called to the Apostolic Office by our Lord—a picture of great merit and fresh life. Two series of fresco paintings, with which he decorated the Sassetti Chapel in SS. Trinità, Florence, in 1485, and the Choir of Santa Maria Novella in 1490, are more extensive and more important. The former contain in admirably developed scenes the chief moments from the life of S. Francis. Especially the Death of the Saint is a composition full of solemn dignity and nobly conceived expression. The works in Santa Maria Novella, however, giving scenes from the life of the Virgin and of John the Baptist, display the master's ripe and perfect art. The events themselves are described with few figures, and simply and largely treated; but the painter's noble contemporaries everywhere appear as spectators—the young girls graceful and refined, the matrons with a well-to-do burgher air, and the men full of force and character—fine figures of free and natural dignity (Fig. 468). The Florentine life of that day is clearly and brightly mirrored in these agreeable pictures. The events at the births of Jesus and John, and the meeting of Mary and Elizabeth, in particular, are freshly and simply drawn from the actual life of the time. As a general thing, all these

scenes have architectural or cheerful landscape backgrounds. In his panel paintings Ghirlandajo did not display equal freedom, although there are works of great merit among them; for instance, an Adoration of the Shepherds, dated 1485, in the Florentine Academy, the Madonna being maidenly, pure, and charming in her thoughtful aspect, and the Child one of the most charming to be found in any picture of this time. The composition and execution are skilful; the coloring is strong, and steeped in a tint of golden brown.



Fig. 467. The Calling of Peter and Andrew. By Domenico Ghirlandajo. From the fresco in the Sistine Chapel.

The active influence of sculpture upon painting is shown by the fact that both arts were sometimes united in one man; as in Andrea Verocchio, and similarly in Antonio Pollajuolo, whose panel paintings recall this union of gifts by their uncommonly energetic modeling. The Florentine Academy possesses a picture of the Baptism of Christ by the former, which is remarkable for the vigorous strength of its characterization, and even more for the fact that Verocchio's pupil, the youthful Leonardo da Vinci, painted the beautiful young angel, whose loveliness contrasts strongly with the austerity of the other heads. And if a merely formal treatment is the most prominent feature in both these masters, to which the spiritual meaning is only subordinate, yet Verocchio's pupil, Lorenzo di Credi (1459-1537), in his many and widely scattered panel pictures, attains a fervor and warmth of

The Birth of the Virgin, a mural painting in fresco, by Dominico Ghirlandajo, in the Church of Santa Maria Novella in Florence. It is on the wall of the choir or sanctuary of the church, in the lowest row, and therefore very near to the spectator. All the frescos of this choir and the adjoining chapels are admirable in their disposition—many figures and much vigorous action brought into a notable harmony of color and outline.



GHIRLANDAJO

"NATIVITY OF THE VIRGIN MARY," FROM THE FRESCO IN THE CHURCH OF SANTA MARIA NOVELLA, FLORENCE

feeling, despite all his careful treatment of form, which give them a peculiar charm.

Finally, we must speak of another eminent artist, who, though affected by Florentine and Paduan influences, forms the transition to the artists of Upper Italy—Piero della Francesca, of Borgo San Sepolcro (born about 1423, and still living in 1509). In his works he unites the most delicate delineation of form and rare knowledge of perspective foreshortening with a tender, golden, almost transparently lucid coloring. To this are added a purity of feeling, and often a sense of beauty, which are otherwise found only in Umbrian



Fig. 468. Zacharias Naming John. By Domenico Ghirlandajo. From the fresco in the choir of Santa Maria Novella.

art. His principal work was the frescos in the Cathedral and in the choir of S. Francesco at Arezzo, illustrating the miraculous legend of the Holy Cross. In the Uffizi at Florence are portraits by him of Feederigo di Montefeltro and his wife. Others of his paintings are in the sacristy of the Cathedral at Urbino, and in his native city, Borgo San Sepolcro. Thence came the fine altar-piece, with the baptism of Christ, now in the National Gallery at London—exquisite figures, bathed in golden light, surrounded by a landscape brightly colored but effective. Signorelli and Pietro Perugino were among Piero's pupils.

Luca Signorelli of Cortona (1441-1523) is one of the mightiest spirits of the century. Bold and powerful, striving to attain the lofti-

est aims, and supreme above all his contemporaries in the impassioned portrayal of stirring scenes, he was also one of the first to paint the naked figure to any great extent. To his earlier years belong two of the frescos in the Sistine Chapel—Moses' Journey into Egypt with his Wife Zipporah, and his Death, in which the master adopts with much freshness and originality the prevailing Florentine method of introducing a great number of figures and motives.



Fig. 469. Moses Discoursing for the Last Time to his People. By Signorelli. From the fresco in the Sistine Chapel.

According to the custom of the times he combines in the same composition a series of consecutive scenes, presenting in the foreground at the left the investing of Aaron with the pastoral staff, on the right the proclaiming to the people of the Mosaic Law. In the middle ground of a lovely mountainous landscape an angel is seen on a rock showing Moses the Promised Land; farther to the left the

blind Patriarch is wearily groping his way with his staff; finally, we behold his burial by angels.

The highest achievement of his peculiar talent is marked by the frescos, painted after 1499, with which he completed the adornment of the Chapel of the Madonna in the Cathedral of Orvieto, begun by Fra Angelico. Seldom have such extremes met in such narrow space



Fig. 470. Group from the Last Judgment. By Signorelli. Fresco in the Cathedral of Orvieto.

and in the execution of the same work. Beneath the pure and saintly figures of Fra Angelico, which gaze down from the ceiling, Signorelli's mighty images overspread the walls like a race of giants battling against universal destruction. The demoniac and terrible figure of the Antichrist, the Resurrection of the Dead, and the representations of

Hell and Paradise, are by his hand. In the Resurrection he displays his thorough knowledge of the human form in a number of nude figures, who appear in the most varied attitudes and in bold foreshortening. His representation of the damned and the horror of those struck by Heaven's avenging lightning, is peculiarly rich in powerful touches. Then, too, the angels, sweeping down with lyres and citherns (Fig. 470) to beckon with gestures of consolation to the terrified supplicators, are incomparably grand and beautiful. In the hideous ferryman who rows the dead across the stream, while many naked figures roam about the shore, we recognize a conception that was afterward adopted by the master's great successor, Michelangelo, in his picture of the Last Judgment. The frescos in the Convent of Monte Oliveto near Siena, illustrating the life of S. Benedict, are among his later works. In his panel pictures the same grand, austere taste prevails, combined with a vigorous, manly treatment, sharply defined shadows, and strong modeling. One of the finest is the Madonna enthroned and surrounded by saints, in the Cathedral at Perugia, dated 1484—noble in arrangement, naturally and boldly conceived and excellently executed. Other able works may be found in his native city, Cortona (in the Cathedral, S. Margaret's, S. Dominic's, and elsewhere) ; and two valuable altar-panels are in the Berlin Museum, where there is also a remarkably large panel, the School of Pan, which shows his natural and poetical treatment of antique mythological scenes. Finally, we may mention the little early painting in the Brera collection at Milan, which represents the Scourging of Christ, and is preëminent not only through its dramatic force and its masterly freedom in handling the nude, but even more by a delicacy of style, and fluent, artistic handling elsewhere wanting to this artist.

B.—THE SCHOOLS OF UPPER ITALY.

The character of Upper Italian painting is based on the expression of a certain soft grace and sweetness. In Padua, at the close of the former period, progress was made, by Aldighiero and Avanzo, toward greater fidelity to nature; but the conception remained as before. And here, too, a new vital principle was required to bring about any decided change. To the learned Padua, famed for its university, belongs the first place in this struggle. This was the place where the study of the antique, as well as the scientific practice of perspective, was pursued with an energy unequaled elsewhere. In Paduan paintings of this time we divine the place of their origin as plainly as we

trace the free and much agitated life of a great and powerful community in contemporaneous Florentine pictures. This direct reference to real life is less apparent in the Paduan school; but, on the contrary, an antique mythological tendency prevails. The study of the human body is aided by antique sculpture; and where the nude form itself is not in place, the accessories, the rich architectural perspectives at least, are fairly overloaded with representations of figures in relief. While this tendency prevailed, the grace and mellowness which for ages had pervaded the painting of Upper Italy were for a long time repressed, and forced to give way to a severe, often austere expression, and an exaggerated distinctness in the delineation of form. This tendency ruled the more unconditionally in the fifteenth century, since the only Florentine artist of any importance who at this time executed many works for Padua (Donatello) pursued a kindred object. Still it is easily apparent that some such period of transition was essential to painting, if it were not to degenerate into effeminacy and indecision.

The first master of the Paduan school was Francesco Squarcione, more distinguished as a teacher than for his own creative powers (1394-1474). He brought a collection of antique statues home from Greece after extended travels in that country, and based his instructions upon these. But his teachings alone would never have helped to make art bloom afresh, if there had not been among his numerous scholars one genius of profound talent and grand power, who stands forth as one of the leaders of this brilliant and creative period.

Andrea Mantegna (1431-1506), assisted by his study of the antique, strove after a sharp and correct delineation of the forms of the human body; so that we generally remark a plastic rather than a picturesque character in his figures, which sometimes, particularly in his early efforts, are not free from hardness and a certain rugged severity. But, at the same time, he has such a lively sense of the dramatic that he has scarcely a rival in the moving delineation of events. His chief works in fresco are the mural paintings in the Church of the Eremitani at Padua—scenes from the lives of S. James and S. Christopher. There are six pictures on either wall of the chapel dedicated to these saints. They are divided off by pilasters and friezes, which have very beautifully painted garlands of fruit on a dark ground. The upper part of the composition is formed by genii, with wreaths of fruit and flowers stretched lightly over the surface, all full of grace and simplicity. On the right-hand wall there is a more strictly architectural framework of excellently painted columns with their entablature. In the composition of these pictures the master limits himself to

what is strictly essential; but it is full of life and expression. The scenes from the life of S. James, and especially the picture of the Healing of the Paralytic (Fig. 471) are the most important. The paralytic gazing up at the apostle who blesses him, a youth (a noble



Fig. 471. S. James cures the Paralytic. By Andrea Mantegna. A fresco from the series in the Church of the Eremitani, Padua.

figure) looking sympathetically down at the sufferer, and, on the opposite side, a strongly drawn soldier lifting his hands in astonishment, are all delineated with simple feeling. The coloring is clear, cool, and smooth, the modeling true to life, the charming and rich architectural perspective managed with the greatest certainty and perfection.

The upper pictures, scenes from the life of S. Christopher, were executed by some of his fellow-pupils, and are much more ordinary, flat, and insignificant; but the saint's martyrdom and death, unfortunately much injured in the lower portions, were admirably done by the master's own hand. The idea of decorating the panels of the vaulting with colored arabesques, angels, and evangelists, in medallions formed by wreaths of flowers and fluttering ribbons, is bright, fresh, and naturally conceived and carried out.

The same attractive spirit is even more predominant in the frescos with which Mantegna adorned the Ducal Palace at Mantua, now the Castello di Corte, in 1474. On the walls of one large room are scenes from the life of Lodovico Gonzaga. One picture represents the ducal family. A singularly positive, full inward life is portrayed with the simplest means, and in a somewhat severe style of conception. The landscape in the background gave the artist opportunity for a rich ideal representation of ancient Rome. Another picture, much faded and injured, portrays the duke and his wife Barbara sitting in the open air, surrounded by their children, courtiers, and friends. A third picture depicts a hunting-scene amid a poetically imagined mountain landscape. The paintings on the various ceilings are of the utmost grace and animation. In the lunettes are illustrations of the great deeds of Hercules and other ancient myths, painted in relief on a gold ground; while in the lozenge shaped panels are eight busts of Roman emperors in rich wreaths tied with gay ribbons, each held by a genius, all painted upon a gold ground. In the center the ceiling, which is intwined with a green wreath, seems to open, and the eye gazes through a skilfully painted cylindrical opening upon the blue sky. On the upper ledge a peacock parades himself; lovely heads of women and children look across; other children put their heads roguishly through the opening of the balustrade; others stand saucily on the inner socle: one is seen from behind; another, who has a large head, has pushed it through the balustrade, and has got himself into a quandary; and a third looks at him mischievously. The whole is executed with charming humor and masterly foreshortening; besides which, it is remarkable as the oldest example of such ceiling painting intended to deceive the eye.

The first rank among his altar pieces is occupied by the grand work over the high altar of the Church of San Zeno in Verona. It represents the Madonna enthroned and surrounded by saints, among whom there is a wonderfully beautiful S. John. The group is gracefully framed in by rich architectural designs, with charming genii holding garlands of fruit. The Madonna della Vittoria (1495), in the Museum of the Louvre at Paris, is a similar picture, due to his later years.

Duke Gonzaga and his wife are introduced in it as kneeling figures. Among the most superb works of this kind is a Madonna enthroned, and adored by John the Baptist and Mary Magdalen; the latter, a splendid figure, gazing up with fervent confidence. This picture is in the National Gallery at London. Another picture, now in the Berlin Museum—the Body of Christ upborne by two Mourning Angels (Fig. 472), a work of touching and heartfelt expression, and grandly



Fig. 472. The Dead Christ Mourned by Angels. By Andrea Mantegna(?). Berlin Gallery.

severe treatment of form—has recently been declared not to belong to this master. On the other hand, the Pietà in the Brera collection at Milan is a representation of pain carried to the extreme, even to repulsiveness, while it is also a miracle of bold perspective foreshortening. In many of his works Mantegna treated antique subjects with special pleasure, as he belongs to the first of those who opened this domain to modern painting. The most important of these is the famous Triumph of Cæsar, originally painted for the hall of a palace in Mantua, and now a costly treasure of Hampton Court in England. It consists of nine pictures painted in grisaille, which betray a strict and well-

grounded devotion to the spirit of antiquity in an abundance of splendid groups and vigorous motives, and which reveal the genial artist in their careful and conscientious treatment, even of the slightest details. In other works of a similar nature, executed on a small scale, an almost miniature-like delicacy prevails, which recalls the fact that Mantegna also took high rank among the earliest Italian engravers on copper. A thoroughly pleasing picture of Parnassus by Mantegna is in the Louvre.*

But very few remains have been preserved to us of the works of another artist who came under the influence of the Paduan school, and was named, from his birthplace, Melozzo da Forli (Marco degli Ambrosi) (about 1433-94); but these are so full of significance that we must regard him as an attractive and an original master. About 1472 he painted a large fresco of Christ's Ascension in a niche of the choir in the Church of Santi Apostoli at Rome, which was destroyed early in the sixteenth century in the rebuilding of that church. But few fragments were rescued. In the Quirinal Palace there is a figure of the Christ hovering in the air, surrounded by angels; and in the sacristy of S. Peter's there are a number of angels playing on musical instruments. In these works the art of Upper Italy again recovered all its loveliness, and tenderness of feeling. But to these are added a fine mastery of drawing, a rare delicacy and purity of coloring, and a bold application of that perspective method which we first meet with in Mantegna's Mantuan frescos. The meritorious, though somewhat angular and dim-tinted fresco in the Vatican collection, representing Sixtus IV. appointing Platina Superintendent of his library, is also Melozzo's work.

Among the contemporaneous Ferrarese artists Cosimo Tura, who died between 1494 and 1498, is conspicuous for austere power and lofty seriousness, his tendency reminding one of Mantegna; his masterpiece is a Madonna enthroned, in the Berlin Museum, and there are pictures by him in the Brera, Milan. Besides him must be named Francesco Cossa (1474), who painted the extensive frescos in the

* See Yriarte, "Mantegna," published 1901. Also Strong's translation of Kristeller's book; 1900. The collection of copies of prints from the old masters, published by Amand Durand of Paris, by a process called "heliogravure," by which results have been obtained that positively leave nothing to desire in accuracy, freshness, and brilliancy, contains several reproductions of Mantegna's engravings. Lately, in England, photographs of his "Triumph of Cæsar" have been published. In the Portfolio for January, 1874, there was an admirable etching, by W. Wise, of a portion of the tempera painting on linen by the master—"The Triumph of Scipio"—lately purchased for the National Gallery, London. And in the *Gazette Archéologique*, Paris, first number, there is a valuable article upon one of Mantegna's most celebrated etchings—"A Combat of Water Gods"—in which is clearly shown, by the aid of excellent illustrations, how well Mantegna availed himself of antique models.

Palazzo Schifanoia at Ferrara, representing scenes from the life of Duke Borso, combined with triumphal processions of antique deities, works full of naïve freshness, in which an abundance of subjects from the history of civilization is vividly embodied. There are two great pictures by him in Bologna.

The Milanese school was especially prominent in Lombardy at this time, its early efforts being closely allied to the tendencies of Padua. One of the earliest artists of this school was Vincenzo Foppa. The Bergamo gallery owns a little picture by him of the Crucifixion, dated 1456, thoroughly in the style of Mantegna; it is distinctly drawn, and the lights and shadows are effectively arranged. The architectural framework also betrays the antique tendencies of the Mantuan school. A fresco in the Brera collection at Milan represents the Martyrdom of S. Stephen in somewhat cramped style. Beside many other less important masters, among whom we may mention the architect Bramante, the latter's scholar, Bartolommeo Suardi (surnamed Bramantino), appears preëminent. Although he worked late into the sixteenth century, he remained true to the old tendencies, and, although not free from singularities, turned his attention to producing a graceful tenderness of feeling, combined with which the Paduan love of bold and striking foreshortening is noticeable. A fresco of the Madonna with Angels, in the Brera collection at Milan, is remarkable for its way of conceiving the subject. The Ambrosiana also has an Adoration of the Infant Christ, attractive for its beautiful fervor of expression. Ambrogio Fossano, surnamed Borgognone, whom we have already mentioned as the architect of the Certosa at Pavia, worked in a kindred spirit. Without great power or profundity, he pleases by a soft breath of tender feeling. Numerous works, especially frescos, from his hand, are to be seen in the Certosa at Pavia. One of his best pictures, the Ascension and Coronation of the Virgin, formerly in San Simpliciano at Milan, is now in the Brera collection (Fig. 473). A Madonna enthroned amid saints is in the Ambrosiana collection in the same city. One of his most beautiful paintings, Mary adoring the Infant Christ, is in San Celso; and two excellent altar-pieces, of the Madonna with saints, of much fervor, are in the Berlin Museum. Besides these artists, many other painters were busy in Lombardy, of whom we can name only the most important. Among these are Bernardino Zenale (Bernardino Martini) and Bernardino Buttinone (Bernardino Jacobi), who often worked together, and who executed the great altar-piece, in several divisions, in the aisle surrounding the choir of the cathedral in their native town, Treviglio. Zenale may also be recognized in a picture in the Bergamo Gallery by his peculiar gray flesh tints and his agreeable reserve of style; the pic-

ture represents the Madonna sitting in a bower of roses, and hushing her child. We may also ascribe to him a series of six pictures with single figures of saints, which have been transferred from the Chiesa delle Grazie at Bergamo to the Brera Gallery at Milan. A large panel painting of an enthroned Madonna, in the same place, is in the same dull gray tint as his other known works, but is remarkable for the important portraits it contains of Lodovico and Beatrice



Fig. 473. Coronation of the Virgin. By Borgognone. Brera Gallery, Milan.

Sforza and their two children. We find a little picture of the Madonna by Buttinone, executed in the most charming miniature style and in powerful brown tints, in the Palace of Isola Bella. Here, too, we may mention Giovanni Donato Montorfano, chiefly on account of his great and overcrowded fresco of the Crucifixion, dated 1499, to be found in the refectory of Santa Maria della Grazie in Milan, opposite Leonardo's Last Supper.

Similar influences and efforts may be traced even in Piedmont; al-

though, at this distance from the centers of artistic life, the adoption of the new style was more superficial. One of the ablest of Piedmontese masters who excelled in a rude power of realistic characterization was Macimo, or Macrino, d'Alba, an altar-piece by whom, in six parts and of glowing color, is in the Certosa near Pavia. Another great work by this artist, dated 1498, is an enthroned Madonna with saints, in the gallery at Turin, full of energetic character and coloring. Several single panels with saints, dated 1506, are also in the same collection. Other Piedmontese painters who clung fast to the antique sweetness of the Upper Italians are weaker in execution, in consequence of their tender, delicate coloring, but sometimes attractive in expression. They display the same principles of agreeable tone which were afterward developed to the highest beauty and perfection in Gaudenzio Ferrari and Sodoma. Notable among them are Defendente de Ferrari, pleasing pictures by whom may be seen in the Gallery of Turin, and also in the Cathedral and Academy; Girolamo Giovenone, whose progress can be traced down to 1514 in the Turin Gallery, and to 1527 in the Bergamo collection.

The Venetian school produced more important work at this period. In the beginning it, too, came under the influence of Padua; and the first great master of this new tendency, Bartolommeo Vivarini, follows the example of that school in the distinct treatment of form. His numerous works in Venetian churches and museums, and in many foreign collections, are remarkable for their sharpness of characterization and graceful execution. The same tendency appears in a younger painter of the same family, Luigi Vivarini, although it is already much modified and tempered by the influence of the great master, who may be considered the founder of the true Venetian school of painting, Giovanni Bellini. This influence did not pass over Bartolommeo without leaving its traces behind, as is proved by a Madonna with saints, dated 1482, in the right transept of Santa Maria dei Frari at Venice, in which the coloring is as deep and glowing, and at the same time as warm and clear, as in Bellini's works. Now begins a reaction against the severity and hardness of Paduan treatment, and Venetians henceforth find the real vital principle of their art in color. Even in the earlier period, a tender, rich, melting coloring was developed here more than anywhere else. The splendid, richly tinted images produced by the wonderful situation of the city of lagoons must indeed have inclined the artist's eye to the effect and importance of color. The gay, mirthful disposition of the people, the glittering love of pomp of the rich aristocracy, may have strengthened this taste for the full magic of color which

Portrait of Leonardo Loredano, Doge of Venice from 1501-1521, *by Giovanni Bellini, who died in* 1516. *The picture is in the National Gallery in London. The peculiar cap is the well-known headgear of the Doge, corresponding in all ceremonial respects to a crown when worn by a king, as denoting the head of the State.*



GIOVANNI BELLINI

THE "DOGE LEONARDO LOREDANO," FROM THE PAINTING IN THE NATIONAL GALLERY, LONDON



so enhances earthly beauty; and oil-painting, perfected by the Van Eycks in Flanders in the middle of the century, was introduced into Italy just in time to afford the right means for its representation.

Antonello de Messina was the medium of this weighty influence. His principal pictures are in the Berlin Museum, and plainly betray the transition to an independent conception. The portrait of a man, painted in 1498, is strongly marked by the Flemish style. A S. Sebastian of the same date, and more especially a Madonna and Child, show that freer and more distinguished beauty, that mellow, misty blending of color, afterward peculiar to the Venetian school. A Christ on the Cross, executed in small figures in a masterly manner, in the Antwerp Academy, and signed with the master's name, and the date 1475, recalls the Netherland artists in its arrangement and miniature-like delicacy, but has a decided Italian impress in the more simple features of the landscape, in the character of the heads, and in the bearing of the figures. A half-length picture of Christ, in the National Gallery in London, signed with Antonello's name, and the date 1465, is wonderfully, freely, and broadly painted, with the exception of the hands, which are rather too carefully drawn; and the whole picture is golden and lustrous in tone. A large picture of the Coronation of the Virgin, in the Museum at Palermo, ascribed to Antonello, is of a similar nature, and is full of severe, earnest beauty; the angel heads, especially, being of distinguished grace, Christ and the Madonna significant and dignified, the coloring warm, and of transparent clearness in the shadows. The Academy at Venice also has a Madonna reading, signed with his name, of energetic modeling and interesting expression; the Belvedere Gallery at Vienna, a Body of Christ lamented by Angels; and the Louvre collection, a masterly male portrait, which once belonged to the Pourtales Gallery, signed with the artist's name, and the date 1475.

Giovanni Bellini was the master who, during his life of ninety years (1426-1516), accepted these new elements and means of representation with clear perception, and used them with rare power. His father Jacopo, before him, had experienced the influences of the new spirit of the times during a sojourn in Florence and through his master, Gentile da Fabriano, as may be seen, particularly from his remarkable sketch-books in the British Museum and in the Louvre. He also fell under the influence of Mantegna, on whom he bestowed the hand of his daughter Nicolosia.

His authentic works, however, all belong to his later years, and form a series which furnishes a noble testimony to the master's

earnest spirit and his unwearied efforts. Without profound thought, without special poetic inspiration, without richness or variety of composition, he contrives by their significant and marked character



Fig. 474. Enthroned Madonna. By Giovanni Bellini. Venice.

to express in his pictures a dignified and refined existence, represented without action or passion, in stately repose. With him, color also attains that splendor, that mellow power and lustrous purity, which are henceforth the inalienable property of the Venetian school. His earliest known and dated work is a Madonna, with the Child standing on a parapet before her (1487), in the Venice Academy (there is a similar one in the Berlin Museum), free, grand, and distinguished, and at the same time of great delicacy of coloring. Many apparently earlier works prove that Bellini did not reach this height without long labor; see, for instance, a Madonna and Child, also in the Academy at Venice, and signed with his name, which is painted in an incredibly hard and clumsy style. Next follows an altar-piece, dated 1488, in the sacristy of Santa Maria dei Frari at Venice Fig. 474), which represents the Madonna enthroned, with angels and four saints on the side panels. The expression is charming, and humanly amiable; the angels, playing on musical instruments at the foot of the throne, are extremely graceful; the coloring is wonderfully mellow and warm, with the fine, transparent gray shadows in the flesh tints peculiar to Bellini. No less pleasing is the beautiful picture of the Madonna with the sleeping Christ-child, and two naïve boy-angels playing on musical instruments, in the sacristy of the Redentore, which has, however, been recently attributed to Luigi Vivarini (Fig. 475).

The Madonna enthroned, attended by S. Francis, Job, John the Baptist, SS. Sebastian, Dominic, and Louis, which was transferred from the Church of St. Giobbe to the Academy, ranks with the noblest creations of this artist. Here also three graceful angels playing on musical instruments complete the highly poetic impression of the work, which appeals to us like a solemn hymn. A Circumcision of Christ in a choir chapel of S. Zaccaria at Venice is of tender coloring and attractive soft expression. On the other hand, other pictures prove that Bellini felt Mantegna's influence in early life. For example, the Christ mourned by his disciples, in the Brera Gallery at Milan, is of austere depth of expression, but painted in cool, almost sombre style, with cold gray flesh tints. In the pictures of his latest period, even those of his extreme age, his formerly more mild and gracious expression rises to grand dignity and significance, far removed from weakness, or decay in power; the soft, mellow coloring increasing to a splendor and glowing beauty which are fairly Titianesque, as in a picture painted in his eighty-seventh year (1513), in a side chapel of S. Giovanni Crisostomo at Venice. S. Jerome is represented sitting with a book, in a superb rocky landscape; in the foreground, to the right stands S. Augustine; and to the left S. Christopher, bearing the

lovely Christ-child. It is grand in character, free and masterly in execution, the coloring of lustrous clearness. Giovanni frequently painted the detached figure of the Redeemer, in which he attains a grand nobility of expression, stately bearing, and fine arrangement of drapery which are seldom excelled. His best work in this direction is a large altarpiece in San Salvatore, Venice, representing the Supper at Emmaus on a grand scale. The four attendants are grave and meritorious figures; but Christ, the noblest type of the divine Teacher and Master, far surpasses them in majesty and sublimity. The coloring is of deep, glowing, lustrous power, and the whole conception and treatment that of a master who has attained the utmost perfection.



Fig. 475. Madonna and Child. By Giovanni Bellini. Venice.

At the same time with Giovanni worked his elder brother, Gentile Bellini (1421-1507), who labored in a similar direction, but with

less power and depth of characterization. Several large pictures from Venetian history are rich in figures and very interesting, and may be found in the Academy at Venice. They are, indeed, sacred subjects, a Procession and a Miracle; but in the natural and unconstrained conception we notice the first dawn of something like genre painting, which was as yet rare in Italian art, and which in Florentine art, with the exception of the work of Benozzo Gozzoli, and a few others, was repelled by a certain grandeur of historical feeling. The colossal picture by Gentile Bellini in the Brera Gallery at Milan, portraying S. Mark preaching at Alexandria, with a naïve mixture of Venetian and Oriental local traits, is of a similar nature. The love of Oriental costume, noticeable in Gentile and other contemporaneous Venetians, was, in part, the result of the foreign dresses, then so much more plentifully seen in Venice than now, and in part caused by a journey to Constantinople, whither this master was summoned in 1479.

Giovanni Bellini's influence on his younger contemporaries was of lasting significance, and decided the progressive course of the Venetian school. Not only were the great masters of the succeeding period, Titian and Giorgione, his scholars, but many less important and yet clever artists received their impress from their connection with him. Among the most eminent of these was Vittore Carpaccio, the true teller of stories of this early Venetian school, many of whose large illustrations of the legend of S. Ursula, in the character of historical genre paintings full of fresh conceptions of life, may be found in the Academy at Venice. In the little chapel of S. Giorgio degli Schiavoni are nine paintings by Carpaccio representing the acts of S. George and of S. Jerome, paintings all in their original location. The Church of SS. Giovanni e Paolo in the same city has an excellent Coronation of the Virgin by him. Another of these artists was Cima da Conegliano, whose devotional pictures are distinguished for strength of characterization and superb, glowing color. Fine specimens of his work may be found in Venice, particularly a very masterly Adoration of the Shepherds in the Church of the Carmini, an enthroned Madonna and saints in the Academy, another of great significance and value in the Gallery at Parma, two splendid altar-pieces with figures of saints in the Brera collection at Milan, and others in the Museum at Berlin. We may also mention the agreeable, though sometimes rather confused Andrea Previtali of Bergamo (died 1528), who often signs his pictures as Bellini's pupil, as in the little picture of the Madonna enthroned amid saints, dated 1506, in the Bergamo Gallery, in which the type of figure is somewhat rustic; but the altarpiece, dated 1515, in San Spirito in the



Fig. 476. Enthroned Madonna. By Bartolommeo Montagna. Brera Gallery, Milan.

same city, is grander and more sublime, and has a fine landscape background. Another altarpiece, in ten divisions, in the same church, dated 1525, is pleasing and well colored. The Brera collection also has one of his panel pictures, painted in 1513.

One of the best artists of this day was Carlo Crivelli, who came from the older school of Murano, and was influenced by both Mantegna and Bellini. Often constrained, even hard, in his figures, he charms by his stern vigor, by the sincerely religious gravity of his conception, and by the incomparable lustrous power of his coloring; to which he unites the most conscientious execution of the slightest accessories, recalling in this point the Flemish masters. Festoons of fruit and flowers, which he delights in using, give his pictures a festal tone. His best works are in the Brera Gallery at Milan—a Madonna enthroned between two saints, dated 1482, still hard and labored, and pale in color; Christ on the Cross, mourned by Mary and John, of equally early date, sharply outlined, and carrying the expression of grief to the extent of grimace; also somewhat harsh, but full of meaning, and one of his chief works, the Coronation of the Virgin, and, in the lunette above it, the Dead Christ mourned by his followers; and finally an enthroned Madonna, surrounded by festoons of fruit—a work of matchless splendor of coloring and lovely fervor of feeling. There are also important examples of Crivelli in the National Gallery, London. The skillful master Bartolommeo Montagna from Vicenza shows similar tendencies, and is often confounded with Mantegna on account of the severe sharpness of his characterization. His noblest work is the Pietà, dated 1505, in the Church of Monte Berico near Vicenza, and in other churches in that neighborhood. Other able pictures from his hand are to be seen in the Museum of the same city, in the Church of S. Corona; also a powerful altar-piece of the enthroned Madonna and Saints, dated 1499, in the Brera Gallery at Milan, grand in character, and of luminous, powerful coloring (Fig. 476).

C.—THE UMBRIAN SCHOOLS.

In the midst of the strong realistic effort which pervaded almost all the schools of Italy in the fifteenth century, an independent and original mode of feeling was preserved in old Umbria, in the quiet, wooded valleys of the Upper Tiber and its tributaries—a feeling which is native to remote mountain regions, and depends more upon a deep religious sensibility than on a fresh conception of outward life.

Here was the early home of religious ecstasy; here were the birthplace and influential monastery of S. Francis of Assisi, with whom the romantic tendency of the Umbrian school of painting accords, just as the kindred tone of the Sienese school harmonized with S. Catharine of Siena at an earlier age. Still, the effort to attain a more powerful conception and more detailed representation of reality was so deeply impressed upon the general consciousness at this time, that it was impossible to avoid it altogether, even in the isolated valley of Umbria. There was, therefore, a blending of both elements in the works of these artists, which adds a new and attractive tenderness of feeling and fervor of expression to the rich products of Italian art.

The true founder of this school was Niccola Alunno, whose real name was Niccolo di Liberatore (about 1430-99), a native of Foligno.* He belongs to the masters who, without great power of thought, charm by sincere and agreeable expression, purity of sentiment, and earnest dignity. One of his most beautiful works is the Annunciation in Santa Maria Nuova at Perugia, dated 1466. The Angel Gabriel is full of sweet serenity, and the Madonna a lovely picture of maidenly modesty. Above hover graceful angel choirs; below are kneeling worshipers, among them the givers of the picture. The tone of the picture is clear and golden, the expression fervent, and full of feeling, yet moderate and temperate; the forms, especially the hands, are somewhat meaningless and unfinished. An interesting Crucifixion by this artist, with the date 1468, may be seen in the Kunsthalle at Carlsruhe; and a most graceful Madonna on the throne surrounded by angels adoring, and playing on musical instrumnets, dated 1465, in the Brera Gallery at Milan.

The work begun by Niccolo was taken up with great talent by Pietro Perugino (whose real name was Pietro Vanucci della Pieve),† and was carried to rare perfection by him during a long and laborious life (1446-1524). Born at Città della Pieve, a little Umbrian town, he at first submitted himself to the tendency predominant there, but afterwards sought to perfect his art in Florence under Andrea Verocchio and other influential masters, and to gain a more significant and bolder conception of life. This tendency is shown by an Adoration of the Magi in Santa Maria Nuova at Perugia, which is nearly allied to the Florentine school in sharpness of characterization and fine, intense color. This is still more decided in the mural paintings executed about 1480 in the Sistine Chapel at Rome, of which but one,

* A. Rossi, "I Pittori di Foligno"; Perugia, 1872.
† J. Dennistoun, "The Dukes of Urbino"; 3 vols., London, 1851.

Christ giving the keys to Peter, is well preserved; but this is one of the best in the whole series, both in grandeur of character, in significant rendering of the subject, and masterly perfection of the drapery and coloring.

Soon after entering on his fortieth year he settled in Perugia, where he thenceforth became the head of the Umbrian school, and attracted a great number of associates and scholars. He now returned to his original tendencies, which he strove to combine with the more thorough realism of Florentine art. A deep, religious enthusiasm



Fig. 477. Madonna Adoring the Infant Christ. By Perugino. Pitti Palace, Florence.

pervades all his pictures; and their expression of devotion, resignation, supplication, and rapture has seldom been equaled by any other master. A rare purity is inherent in his figures; and his female and youthful heads, with their soft, oval faces, high, guileless brows, tender, dove-like eyes, delicate, slender noses, and pretty little mouths, are of special grace and charm. He also succeeds well in the representation of venerable age, and only fails in the expression of manly strength, energetic will, and heroic action. But having once limited himself to a narrow sphere, he soon fell into a stereotyped form, repeating not merely the same heads and the same expression, but also the same attitudes and movements. His innately devout figures thus

often have something mechanical and exaggerated about them; and even if the master's skillful hand and care be unmistakable in the finish of the picture, and if the color be excellent with its warm and yet powerful tones, there can hardly be anything more unpleasant than the mechanical sentimentality so often found in his works. Much of this, to be sure, may be charged to the account of his associates, whose share of the work, owing to the increased demand for his paintings, must have been very great.

The enthroned Madonna with four saints, originally in the chapel of the Town Hall at Perugia, and now in the Vatican Gallery, belongs to his best period. In the same collection we find another fine picture, whose execution is, in a great measure, ascribed to the young Raphael, and which represents the Resurrection of Christ. Perhaps the most important of his works is the Descent from the Cross, painted in 1495, in the Pitti Palace at Florence; the arrangement is grand and clear, the painting excellent, and the expression of pain intense. In Perugia he decorated the walls and ceilings of the Collegio del Cambio (Merchants' Exchange)* in 1500 with frescos of superior coloring and beautiful details, though insignificant in composition. The lovely altar-piece of the Madonna adoring her Child originated somewhat later, and is one of the master's most perfect works. Formerly in the Certosa at Pavia, and now in the National Gallery in London, it is a brilliant, glowing piece of color. On the wings of the picture are the figures of the Archangels Michael and Raphael, whose wonderful beauty seems to indicate the assistance of the youthful Raphael. A feebler repetition of the main part of this picture may be seen in the Pitti Gallery at Florence (Fig. 477). He also painted at Perugia, in San Francesco del Monte, a fresco of the Adoration of the Magi, full of grace and dignity, one of his finest works. Another Adoration of the Magi, in San Agostino, in Perugia, may be considered as one of the best of the many less important sacred pictures by this artist to be found in the various churches of Perugia. But the S. Sebastian, dated 1518, in San Francesco, is painfully weak both in coloring and drawing, and is also insipid and dull in expression. Equally feeble and over-soft is an altar-piece, painted in fresco in 1521, in S. Maria Maggiore at Spello, represent-

*For a description of the pictures in the Cambio, see F. Rio, "L'Art Chrétien," 4 vols., Paris, 1861-67—a book showing much learning, but by no means impartial, being written from the standpoint of a devout Catholic and mystic. It is, however, a work which the student of this period cannot afford to neglect. See also Kugler's "Hand-Book of Italian Painting," English edition. Vasari's "Life of Perugino" should also be read, though it is notoriously one-sided and unjust. For details, see Burckhardt, "Der Cicerone," and Raffaello Marchese, "Il Cambio di Perugia" (Perugia, 1859), written to accompany the photographs of the frescos published in Perugia.

ing Mary with her Son's body, although the mother's head is not without depth of feeling. On the other hand, the altar-painting of the Marriage of the Virgin, in the Museum at Caen, is more meritorious.

Among the artists who followed the style of Perugino, there is far less evidence of an original and individual conception than in other schools. They follow, almost without exception, the types, expression, and execution established by the models of that master. One of the most gifted of their number was the scarcely younger Pinturicchio (whose true name was Bernardino di Betto, 1454-1513), who was more inclined to historical subjects than his fellow-students, and who chiefly worked upon fresco pictures. He painted his most important works in this line for Rome. In a side chapel of Santa Maria in Aracœli, in that city, he illustrated the life of S. Bernard in a somewhat constrained and Peruginesque style, which is seldom atoned for by loftier sentiment or fresher life; but the coloring is bright and clear. The rich frescos in the Appartamento Borgia in the Vatican are his work. The paintings which he executed in 1501 in a chapel of the S. Maria Maggiore at Spello are more attractive in character than those in Santa Maria del Popolo and San Onofrio, or than the History of the Holy Cross, which he painted in the apse of the choir of Santa Croce in Gerusalemme; which latter have been greatly touched up and altered (all three churches being in Rome). In the Annunciation, as stated by Kugler, a composition with rich architecture, is seen, as if suspended from the wall, and beneath a shelf on which books are lying, the portrait of the painter, with his signature; and beneath a string of beads which hangs from the frame are a palette and brush. It will be remembered that Perugino was working on the frescos of the Cambio at the same time that Pinturicchio was working in the Collegiate Church at Spello. Each painted his own portrait, and attached it to his work, in a similar way as a pretended movable picture in a painted frame, and suspended it from the wall by a painted cord. The frescos at Spello represent the Annunciation, the Nativity, and Christ among the Doctors; there is also a half-length likeness of the artist on one of the pilasters. The scale of proportions of these figures often varies, and is not always correctly preserved, particularly in the perspective; but the composition is remarkably clear, the color delicate, somewhat cooler than that of Perugino; and the same is true of the prevailing feeling, which, though hearty and sincere, is without the deep ecstasy of that master. The figures are noble; some of the heads are dignified and beautiful, the Madonna especially being free and noble; and even the details are finished with grace and refinement. In the following year (1502) he

began to decorate the Library of the Cathedral of Siena with frescos, which, with those at Spello, may be considered his masterpieces. Here he was not required to portray any religious incident, but the life of Pope Pius II. (the famous Æneas Silvius Piccolomini). Ten large mural paintings contain the separate scenes, of very stirring character, to judge by the inscriptions below them, but most quiet and ceremonious in the actual representation; all action being as much as possible avoided. Yet the effect is attractive, partly owing much, no doubt, to the skillful composition, happy proportions, able characterization, and free architectural or landscape backgrounds, but much also to the fresh, blooming color, superb architectural framework, and the arabesques on the ceiling, which all unite to make the room one of the brightest and most beautiful of its kind. The fresco of the Last Supper in San Onofrio at Florence, formerly attributed to Raphael, is also probably from his hand. His panel pictures are, for the most part, hasty and insignificant. One of the finest is in the Academy at Perugia, dated 1495, and represents the Annunciation, Death, and Coronation of the Virgin.

Among Perugino's pupils, the best, after Raphael—to whom we shall refer later—was Giovanni lo Spagna, that is to say, "the Spaniard"; his real name was Giovanni Di Pietro. In the Palazzo Pubblico at Spoleto there is a fresco of the Madonna, with S. Thomas Aquinas, S. Jerome, S. Augustine, and S. Catharine, painted by him. Unfortunately, it is in a very bad state of preservation, but is of captivating beauty, and purest nobility of soul, such as, in the whole school, the young Raphael alone displays. At San Giacomo, between Foligno and Spoleto, there is a church of which the choir was painted by lo Spagna in 1526-27. Lastly, the Adoration of the Magi in the Berlin Museum, which came from the family of Ancajani, is also his work; although, from its Raphaelesque beauty, it is there considered to be a youthful effort of that great master. Unfortunately, a part of the picture has been entirely effaced.

Besides these and many other pupils, two masters from neighboring regions show a kindred aim. One was the father of the great Raphael, Giovanni Santi of Urbino* (born before 1450, died 1494), most of whose works may be found in his home, the Marches of Ancona; chief among them being the fresco paintings in the Dominican Church at Cagli. Without extraordinary depth, they please by their innate feeling, dignified expression, and careful execution. In Santa Maria Nuova at Fano we find an altar picture of the Visitation, somewhat dry in tone; and in the same place, in the S. Croce, an enthroned

* J. Dennistoun, "Dukes of Urbino," vol. i. Rio, "L'Art Chrétien." A. Pungileoni, "Elogio Storico di Giovanni Santi"; Urbino, 1822.

Madonna with Saints is more beautiful and significant. In San Francesco at Urbino is the *ex voto* picture of the Buffi family, one of his finest works. The Annunciation in the Brera Gallery at Milan is rather hard, and the enthroned Madonna in the Berlin Museum far less attractive. The other important master is Francesco Francia, or, more correctly, Raibolini (about 1450-1517). Working as a goldsmith and medal-coiner in his youth, he did not take up painting until late in life, but even then won an equal rank with Perugino. He was



Fig. 478. Madonna and Child, with S. John. By Francia. Dresden.

probably greatly spurred on by the latter's works; but he was clear-sighted enough to accept the influences of Venice and Lombardy as well. His fundamental principle is also a deep religious feeling, quite free from ecstasy or extravagance, and finding expression in an attractive and human style, in a tender and agreeable tone. He is also closely allied to Perugino in his love for the representation of quiet states of mind, in his avoidance of much action, in the purity of his character, the fine finish, and the excellent and generally warm tone of his coloring. But his figures have an energetic air of life, and bolder forms and freer development than those of Perugino. His earliest known picture, which he painted in 1494, is an enthroned Madonna, surrounded by six saints. It is now one of the most pre-

cious treasures of the Pinacoteca at Bologna. One of his noblest and most perfect works is the altar-piece in the Bentivoglio Chapel in San Giacomo Maggiore of the same city. It also represents a Madonna on her throne, surrounded by four saints, among whom are a wonderfully beautiful Sebastian, and an ideally sublime John, and with two extremely pleasing little angels, playing on musical instruments, sitting on the steps of the throne. The color is deep, glowing, and of lustrous power. Besides other fine pictures in the Pinacoteca at Bologna, he and his pupils painted a series of frescos illustrating the life of S. Cecilia in the church of that name, which are among his ablest works. Among the pictures to be found elsewhere, the Madonna in a thicket of roses, adoring the Infant Jesus as he lies before her, in the Munich Gallery, is one of the most famous and delightful. In the Brera collection at Milan we find a noble Madonna enthroned with her Child, and surrounded by four saints. Smaller pictures, generally half-length figures of the Madonna or Holy Family, may be seen in many galleries. One of the most graceful is in Dresden (Fig. 478), and others are in the Borghese Gallery at Rome. The Madonna always has the same quiet, dreamy expression, the same soft, dark eyes, the same boldly rounded, oval face; and yet the effect is always attractive and pleasing. Francia also belongs to those masters whose creative power remains in unbroken freshness in advanced age. He died in 1517, shortly after Raphael's S. Cecilia arrived in Bologna, and, as an entirely unfounded story goes, from the shock produced by the powerful effect of that work.

The best of Francia's scholars is Lorenzo Costa of Ferrara, who at first followed the course of the Paduan school, but afterwards worked in Bologna, and was excited by Francia's example to kindred efforts. Beautiful pictures by him, of strong, warm, and harmonious coloring, may be seen in the Pinacoteca at Bologna, in San Petronio in the same city, and in the Berlin Museum. The son and nephew of the older master, Giacomo and Giulio Francia, were less original and independent.

D.—THE NEAPOLITAN SCHOOL.

The direct influence of Flemish art penetrated more immediately into Naples than into any other part of Italy; King René of Anjou, who was himself a scholar of the Van Eycks, giving abundant inducement for such a combination of styles. Although there is no lack of pictures to testify to this connection, yet there has been a very great want of research into this branch of art history. Even the accounts concerning the head of this school, Antonio Solario—called Lo Zin-

garo ("the Gypsy")—are vague, and irreconcilable with the pictures ascribed to him; for if Antonio really lived from 1382 to 1445, he cannot have painted the works attributed to him, since they indicate, in their whole aspect, that they are to be assigned to the latter half of the century. The legend makes Antonio the Quentin Metsys of the South; for it records that, having been a smith, he became a painter, out of love for the daughter of Colantonio del Fiore. The panel paintings attributed to him—a Madonna and Saints in the Neapolitan Museum, characterized by a vigorous life, a decided treatment of form, and warm, harmonious coloring; and a Christ Carrying the Cross in San Domenico Maggiore—by no means correspond to the frescos, also attributed to him, in the convent of San Severino, Naples. These last contain, in nineteen pictures, the life of S. Benedict, and are among the most attractive works of the fifteenth century. They are rather cool than warm, and soft, mild, and harmonious in coloring; and give a series of scenes from monastic life—all quiet and still, as in a pure and holy peace—without any particular force of treatment or action, but interesting for their fine groups of contemporary characters, and especially for their landscape backgrounds, which exhibit a beauty, strength, and depth of thought, unknown in the whole range of Italian art of the fifteenth century, and which stand alone even in the succeeding period. Bold and imposing groups of rocks, and, again, soft, idyllic foregrounds with exquisite distant views, give a high value even to those scenes which are least important as figure-pieces, and add to the charming sense of peaceful quiet which belongs to the place, and which has a doubly pleasing effect amid the noisy activity of Naples.

Chapter IV.

THE PLASTIC ART OF ITALY IN THE SIXTEENTH CENTURY.

1. *Sculpture.**

ITALIAN plastic art had, during the fifteenth century, gained a new form from the study of the antique, and had made considerable advances in the unceasing effort after truth and life. In some of its products it even reached a height such as it never attained again, save in exceptional cases. We need only cite Ghiberti's doors, the like of which was not produced by the epoch which followed. But if, hitherto, the expression of an often severe and tasteless realism was predominant, yet now, under the influence of profound and repeated study of the antique, an aspiration toward the ideal, the beautiful, and the sublime, was to assert itself; and this gave rise to a higher and a freer style. What suffered most by this change, and which, later, was utterly lost for centuries to the genius of plastic art, was the exquisite *naïveté* of the earlier time—its charming, though oftentimes over-scrupulous, devotion to nature. On the other hand, plastic art gained a freer and nobler comprehension, a broad, bold treatment of forms, and a style simplified so as to bring out what was fundamental and essential, which might, for a moment, compete with the antique. This, to be sure, is true only of the antique as it was understood in the best times of the Roman Empire; for in those times such works as the Apollo Belvedere, the Torso of the Vatican, and the Laocoon, were held to be the masterpieces of ancient art. However important these masterpieces may be, they do, nevertheless, when compared with the genuine Greek works of the best epoch, contain in their expression the germ of what was theatrical and affected, and, in their treatment of form, a tendency to exaggeration. Inasmuch, therefore, as sculpture was as little able as the architecture of that period to draw on original sources, and could work only at second-hand, it was impossible for it to keep itself for any length of time

* See bibliography of "Italian Sculpture," 1420-1500. Also lives of Michelangelo by Wilson, Harford, and Symonds. Tenanza, "Vita di Sansovino."

free from affectation; and at last it lapsed into a mannerism before which the truth and simplicity of nature had to give way.

But what still more impelled it to follow this erroneous course was the attitude of this period toward its artistic material. True, religion was already strongly represented in art; but subjects of this nature were treated in an ideal style modelled on the antique, which was too foreign to the very nature of religious topics to develop any real life. When, at the same time, figures and stories from antique mythology were lavishly introduced, this reanimated antiquity soon degenerated into mere cold allegory, having been designed to accord with the studied conceptions of the learned, rather than the ideas of the mass of the people. But as soon as art quits the ground of popular ideas, it must become merely abstract, and go astray.

There was, it is true, a brief period during which antiquity, animated by the modern spirit, again flourished, and when a series of the noblest figures sprang from the alliance of Christian ideas with antique forms. But this ideal elevation could only be maintained by the exceptional force and purity of specially eminent masters; for the mass, even of highly gifted artists, this was impossible, inasmuch as it would require a stronger intellectual balance than Christian ideas gave to the conceptions of the age. Thus this manneristic, false, exaggerated style must soon take possession of plastic art, expelling from its domain, first nature, and then beauty.

Still, this transformation was not completed till the close of an epoch, which, though short, was strong in creative power and rich in forms of beauty; and even among the various departments of plastic art, some were affected in a different way from others by the general tendency. Rilievo suffered most from the very outset, inasmuch as, even during the preceding epoch, the picturesque mode of treatment had been carried to the uttermost extremes in this branch; and even masters like Ghiberti fell into this mistake. With a few exceptions, the sixteenth century continued to follow in the same direction; so that a truly artistic treatment of relief sculpture was lost, not to be recovered until an epoch much later.

The case was different with detached statues and groups, in which, for a time, that height and dignity of ideal style which we have already mentioned were maintained. But even in this case the excessive liberty accorded to recent art had serious consequences; and the complete loosing of the ancient ties connecting plastic art with architecture was, in the end, as disastrous to the one as to the other. In the fifteenth century, an architectural basis, even though a light and decorative one, had prescribed a position and certain limitations for plastic art; and in the noblest works of this new epoch the same law shows

itself to be still powerful for good. But sculpture soon emancipated itself so thoroughly as to overstep on all sides the limits set by architecture, and so to overturn the previously existing relations between the two that architecture must now be subservient to its whims. The result of all this was, of necessity, the ruin both of architecture and of plastic art. Freed from its close alliance with nature by its overweening and one-sided imitation of the antique, and emancipated from the severe and regulated control of architectural necessities, it fell unchecked into arbitrariness and degeneracy.

As is evident from the foregoing observations, this period includes several epochs whose developments have to be considered separately. First comes the brief period when art was in its most flourishing state, which really came to a close shortly after the death of Raphael, in 1520, though its echoes still inspired Italian sculpture down to about the year 1540; but then begins that process of decay which nothing could check, and which irresistibly swept away with it even the most eminent geniuses.

A.—FLORENTINE MASTERS.

Leonardo da Vinci, the pupil of Verrocchio, would undoubtedly be reckoned among the most distinguished sculptors of this epoch, were it not that his admired work, the colossal Equestrian Statue of Francesco Sforza, is utterly lost to us, with the exception of a few studies on copper-plate and some sketches. The casting of the statue had been delayed; and when, in 1499, the French took Milan, their archers selected Leonardo's model in clay as a target for their archery practice; and thus it was wantonly destroyed. Still, the lofty mind of the master had already exerted a powerful influence on several other sculptors of his time, especially Giovanni Francesco Rustici, whose bronze group of John preaching betwixt a Pharisee and a Levite is still admired as one of the noblest and most mature works of this period. It stands over the north portal of the Baptistery of Florence. No other works of this highly gifted artist are now known.

But we have fuller information regarding the works of another Florentine sculptor, on whose development Leonardo was likewise not without influence—the noble Andrea Contucci, surnamed Sansovino, who lived from 1460 to 1529. For purity of conception, perfection of form, harmonic beauty of feeling, and graceful moderation in treatment, he might be called the Raphael of sculpture; though, of course, in depth and comprehension he must give way before the prince of painters. To his earlier period belong the sculptures of the sacramental altar in the S. Spirito at Florence; at least, the reliefs be-

tray a hand that is as yet not emancipated from the traditional style; while the truly noble statues of the two Apostles, the Angels with the Candelabra, and the Infant Christ, were unquestionably added by him at a later time. One of his most perfect works, and indeed one



Fig. 479. The Baptism of Christ. By Andrea Sansovino. Baptistery, Florence.

of the freest and most beautiful creations of modern sculpture, is the marble group (executed in the year 1500) of the Baptism of Christ (Fig. 479), which stands over the eastern portal of the Baptistery. The angel in the group was, however, added by another hand. John the Baptist is a grandly effective figure with powerful action, and yet

perfectly free from factitious pathos. The Christ has a nobly developed form, perfectly unconstrained, whose gesture and posture show the sustained earnestness and dignity of feeling befitting the solemn occasion. In the Cathedral of Genoa are two statues by Andrea Sansovino—one of the Madonna, and the other of John the Baptist (1503). Further, there are to be found at Rome several of his best works, dating from 1505 to 1507, especially the two noblest marble tombs in all Italy—those in the choir of the Church of S. Maria del Popolo. The design of these is substantially that of the preceding century. A rather deep niche, surmounted by a triumphal arch and inclosed by columns, contains the sarcophagus, on which reclines the figure of the deceased, with the mild expression of one sleeping. Detached statues, angels, and allegorical figures of Virtues are introduced as decorative adjuncts, and as ornaments of smaller niches in the walls. The uppermost portion consists of a group representing the Saviour, and two spirited figures of angels bearing torches. While all the decorative details are executed with the utmost grace and elegance, it is in the detached figures that the style reaches its perfection. In the allegorical figures which fill the niches, the artist, by a peculiar outward curve of one shoulder, strives to gain an appearance of free action; but the means he employs to gain this end produces a somewhat monotonous effect. In the earlier monument the drapery is somewhat baggy; but in the later one it has such a clear, harmonious flow, and such a simple rhythmic grace, that the figures stand forth pure and noble as in the antique. In the portrait figures of the deceased the artist has represented with incomparable skill the expression of life beneath the thin veil of a gentle slumber. In the earlier monument the reclining figure rests its head upon its hand; in the later one, the arm is gently raised to the head. In both there are complete repose and mildness of expression, and harmonic beauty of movement and of lines. Another Roman work is to be seen in the Church of S. Agostino; namely, a group representing Mary with the Child and S. Anne (1512)—a work of noble composition, deep expression, and perfect forms. Unfortunately, it is badly placed, and hence can hardly be enjoyed.

Finally, from the year 1513, Andrea was in charge of the work of decorating with marble the Holy House at Loretto, which, according to legend, was transported thither from Bethlehem. Only a part of this work, however, was done by his own hand. The great relief of the Annunciation he executed about the year 1523. The Nativity, with adoring shepherds and angels, he completed in 1528. The remainder of the work was done by his pupils and assistants. Taken as a whole, this work is probably the most important collective

creation in sculpture of this golden age. Even the architectural composition—designed by Bramante, and consisting of noble Corinthian semi-columns and a rich entablature with a frieze—is a work of rare beauty. Between these attached columns are eight reliefs, representing scenes in the life of Mary; and a ninth, representing the miraculous transportation of the Holy House from place to place. In addition to all this, we have niches occupied by ten prophets and an equal number of sibyls; the former sitting, the latter standing. Most of the reliefs are in the style of Sansovino; and we may safely affirm that they were executed from designs by him. There are great charm and grace in the figures, and fine plastic style in the draperies; the compositions are generally clearly arranged, with few figures; and the picturesque backgrounds are treated judiciously. The most beautiful of these reliefs are the two executed by the master himself. Both in the Annunciation and in the Nativity we see a Raphael-like fervor and grace. The Adoration of the Magi, completed by Rafael da Montelupo and Girolamo Lombardo; the Birth of Mary, by Montelupo and Baccio Bandinelli; and the Espousal of the Virgin, by Montelupo and Tribolo, are plainly Sansovino's creations. No less simple and noble in their composition are the two small reliefs representing the Visit of Mary to Elizabeth, and the Taxing at Bethlehem. The Death of Mary and the History of the Holy House are the only ones that depart from the master's manner. Of the prophets, several are full of force and expression. They are, in part, inspired by Michelangelo's figures in the Sistine Chapel, though they are animated with a life of their own. Though not altogether free from mannerism, they are nevertheless, on the whole, dignified and even noble figures. The Jeremiah, which is one of the best of them all, is attributed to Andrea Sansovino himself; while the others are by Girolamo Lombardo and his brother Fra Aurelio, with the exception of the Moses, which is ascribed to Giovanni Battista de la Porta. The last-named artist also executed all of the sibyls in which the mannered imitation of Michelangelo is most plainly exhibited, though sundry beautiful youthful forms appear to have been designed by Andrea. However this may be, his spirit and his example had a good influence on the greater part of these works.*

Here we must devote a few words to Raphael, who seems to have furnished designs for several plastic works, and who even possibly executed one of these works with his own hand. At least the marble statue of Jonah seated, to be seen in the Chigi Chapel of the Church of S. Maria del Popolo, Rome, answers to the idea we have of what

* An extended consideration of this master's works will be found in the account of Lübke's Italian journey, in the "Zeitschrift für Bildende Kunst," sixth year.

might be Raphael's manner as a sculptor, not only in its noble expression, but also in its consummate beauty. The Elijah, however, in the same chapel, is the work of another and inferior hand.

More potent was the influence upon the whole domain of sculpture of Raphael's great rival, Michelangelo Buonarroti of Florence (1475-1564). Indeed, so profound was the impression made by this supreme artistic genius, with his creative power that burst all fetters, upon his younger contemporaries, that at his death he left behind only imitators of his manner and of his defects. Though Michelangelo was also eminent in architecture, and still more so in painting, he nevertheless regarded himself as properly a sculptor; and he spoke of sculpture as the art in which he felt himself most at home. If, now, we compare his sculptured works with all those which went before, even with those of Rustici and Sansovino, we see at once that with Michelangelo art reached one of those turning-points at which it enters on a new period, with an undreamed-of future opening before. His deeply emotional soul was content neither with the contemplative realism of the fifteenth century, which was based upon its truth to nature, nor with the quiet, harmonious beauty which sprang into being under the hands of the masters we have just named. Each of his works exists for its own sake only; and therein we see a kinship with the antique. But, again, each of them is also the product of the stormy inward struggles of a man who is ever aiming at the highest ideal, and untiringly striving after a new expression of his thoughts—a man to whom achievement gave but little satisfaction; so that oftentimes he left his works unfinished. Here we see the strongest contrast to antique art. Nearly all of his sculptured works are, in one respect or in another, incomplete; and many he had to drop because under the mighty stress of his ideas, and in his eagerness to liberate from the marble the slumbering soul within, he had made a false stroke and spoiled the block.

Though Michelangelo was thus a profound student of the masterpieces of antiquity, and from them deduced an independent ideal style, which, in its bold comprehension of forms, its free and masterly treatment of surfaces, and the abstract, typical character of its faces, is plainly seen to have its ground in the antique, he was, however, the first to break unreservedly with tradition, and to seek in the material before him simply an occasion for expressing ideas peculiar to himself. Here began modern art—the supremacy of the subjective. Indeed, so absolute with him is this new principle, that for the sake of giving the fullest possible expression to an idea he is ready to disregard the laws of natural organism—laws which no man had more thoroughly explored than he himself—and to compel them to bend

to his purposes. He violates truth and beauty by going in search of forced and even impossible situations; he exaggerates the proportions of objects till they become colossal; and while he eschews everything like mere grace and attractiveness, he not unfrequently falls into the opposite excess. Hence it is so extremely difficult justly to estimate his works, or to take a genuine pleasure in contemplating them; hence, too, it is usually a mere affectation when persons not conversant with art manifest extravagant enthusiasm over these wonderful creations, just as is also the case when people express their unbounded admiration for the later Titanic works of Beethoven. He who would be candid will confess that at first the unprejudiced eye is repelled by these works of Michelangelo, but that some weird elemental power ever again attracts the beholder, provided he be not superficial and unintelligent, to the great peerless master; that then begins a profound contemplation, an earnest study; and at last the key to the understanding of these great works is discovered. Then, only, can one begin to appreciate these lofty creations; but at the same time it is found that the pleasure they afford is not without a taste of the tragic; for we become sharers in the griefs and struggles amid which this mighty soul poured forth his inmost thoughts.

Even his earliest works betray an exalted genius, and show how he struggled to rise above the dominant naturalism, and to attain ideal conceptions. To this class belong his bas-relief of a Madonna in the Buonarroti Palace at Florence, and an alto-relievo in the same palace, dating from his seventeenth year, and representing Hercules contending with the Centaurs—a work full of lusty, vigorous life, though overcrowded, after the manner of antique Roman sculptures. Of the same character of diligent and mannered work is the young John the Baptist, in the museum of Berlin, brought from Pisa in 1879. How eagerly the young master, even at this time, strove to give expression to his artistic ideas in regions the most diverse, is shown by another work, dating also from this period; namely, the marble statue of Bacchus, in the National Museum at Florence (Fig. 480)—a work which not only displays a considerable study of nature, but also with great truthfulness makes artistic use of the expression of drunkenness. The close of this period of youth is marked by the Pietà in S. Peter's at Rome, dating from 1499. It represents the Madonna mourning over the dead body of her Son—a group in marble finely conceived, nobly composed, and admirably finished, the heads being specially expressive. This is the Pietà which is signed in full (in Latin), "Michelangelo, the Florentine." To nearly the same period belongs the strikingly beautiful Madonna in marble, now to be seen in the Church of Our Lady at Bruges.

So far the creative genius of the master had pursued its way untroubled, and with simple purpose. But now commences that epoch in his life when the mighty strife of his nature broke through all restraint, spurned tradition, and diverted his imagination into wild and lonesome paths. First appeared, in 1501, the colossal marble statue of David, which formerly stood in front of the Palazzo Vecchio, but which is now in the Academy at Florence, which he carved out of a rejected block. Considering the unfavorable conditions imposed upon him by this circumstance, the fine execution of the body is doubly worthy of admiration. Still, the impression made by the work is not of the best, inasmuch as the colossal size of the statue is in conflict with the assumed youthfulness of its subject. With the year 1503, when Michelangelo was called to Rome by Pope Julius II.,* begins the epoch of his highest mastership. The design of a tomb for this noble and art-loving Pope seemed to afford to the master an opportunity to try the boldest flights of his fantasy. In 1504 he designed an imposing structure, of the plan of which we can get some idea from the drawing in the Uffizi. In highly expressive allegory he introduces figures bound with chains to the pilasters, personnifications of the provinces reconquered by the Pope, and of the arts checked in their activity by his death. Other figures in niches and on pedestals — among them



Fig. 480. Bacchus. Michelangelo.

* Anton Springer, "Michelangelo in Rome, 1508-1512"; Leipzig, 1875.

Moses and Paul, as types of the active and the contemplative life — are added. The symbolism is altogether arbitrary, it is true; yet even in the rough sketch these figures are full of life



Fig. 481. The Moses of Michelangelo. Rome.

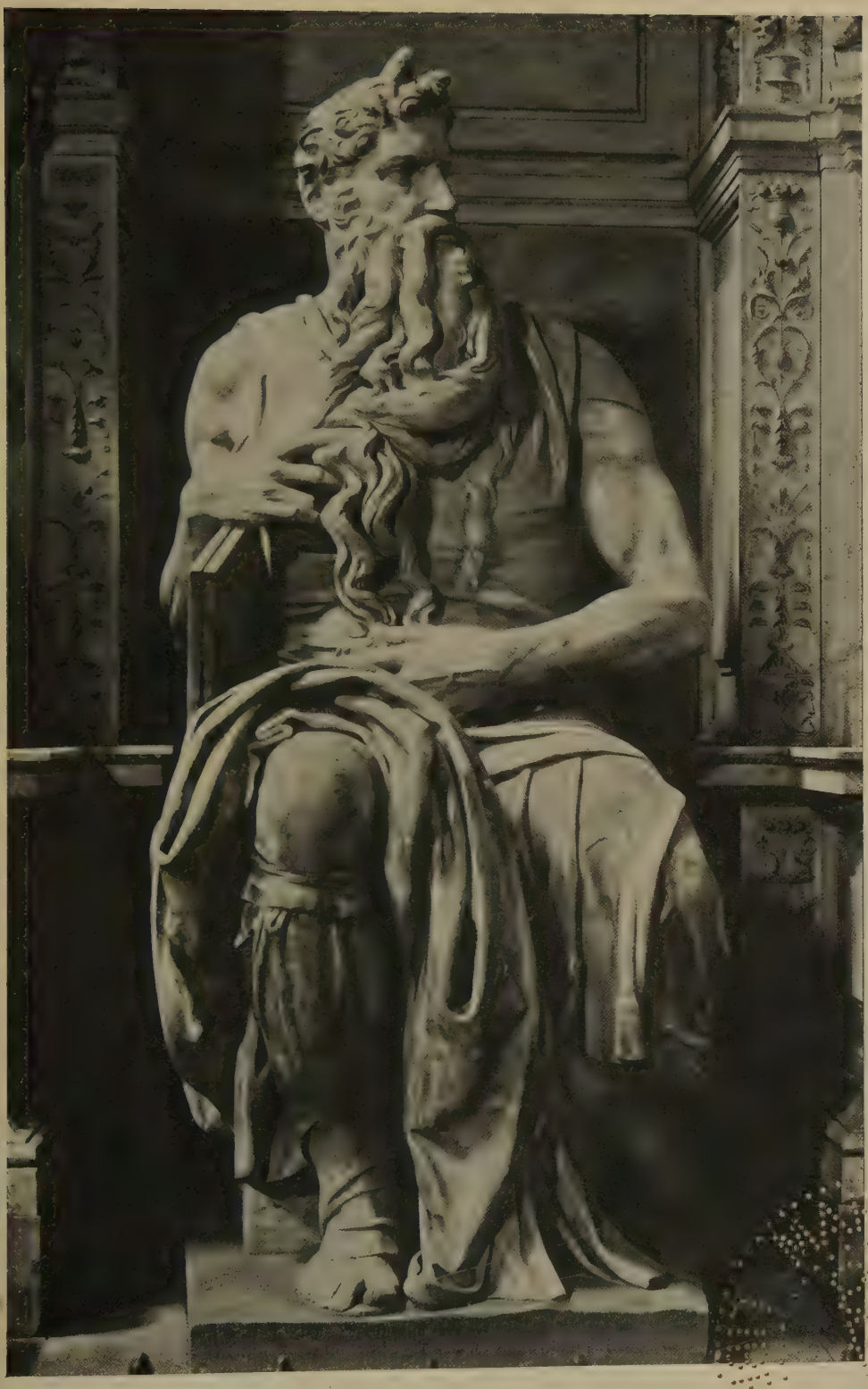
and expression. It is easy to see that here sculpture is no longer, as in earlier times, and even with Sansovino, subordinated to architecture, but that the latter exists for the sake of the sculptured figures.

Unfortunately, this work, which would have been an incomparable gigantic monument of modern sculpture, was never executed; and in consequence the master's life was for a long time imbittered. After sundry alterations, and even after a smaller design had been draughted in vain, at last, forty years later (1545), the little contracted, badly composed monument now to be seen in the church of S. Pietro in Vincoli was erected. Most of it is the work of the master's pupils, not excepting the figure of the Pope, which, with its scrimped sarcophagus, is meanly crowded in between bare, plain pilasters. The master himself executed the figures of Rachel and Leah, which, like those of Moses and Peter in the first design, are intended to symbolize the active and the contemplative life. But above all, the famous colossal figure of Moses is by his hand. Here the artist permitted himself to be led altogether by his symbolic purpose, and sought out a moment which permitted the expression of a powerful energy (Fig. 481). We have here, not the circumspect leader of hosts or the wise lawgiver, but the fiery zealot, who in his hot indignation, because of the idolatry of his people, breaks to pieces the Tables of the Law. He seems to be beholding the worship paid to the golden calf. His head turns to the left, with flashing eyes; his beard, agitated by the inward commotion, falls heavily down upon his breast; the right hand rests upon the Tables of the Law, and with the left he presses the beard to himself, as though he would check the violent outburst of passion. But the advanced position of the right foot and the backward movement of the left, give us to understand that in a moment this powerful form will spring to its feet and vent



Fig. 482. One of the So-called Captives Intended for the Tomb of Julius. By Michelangelo. Louvre, Paris.

Statue of Moses, by Michelangelo Buonarroti. The statue was intended for the tomb of the Pope, Julius II., and is indeed the only part of the monument as originally designed, which was ever completed by the artist. It is put up in the Church of San Pietro in Vincoli in Rome, and adorns the otherwise not very important monument which replaces the vast structure proposed.



MICHELANGELO

"MOSES," FROM THE STATUE IN THE CHURCH OF SAN PIETRO IN VINCOLI, ROME



upon the apostates his fierce and withering indignation. This enormous power of expression and this impressiveness of situation, joined as they are to consummate technical treatment, nevertheless cannot blind us to the fact that the form of the head is anything but noble, and that it expresses rather physical strength and passion than spiritual elevation. In addition to the figures already mentioned, there are in the Louvre at Paris two unfinished statues of captives in chains, which also appear to have been intended for this monument (Fig. 482).

Several works, dating from the middle period of his life, and executed prior to those just named, are still conceived within the limits of noble and well proportioned beauty; for instance, the nude marble statue of an arisen Christ with the Cross, in Santa Maria sopra Minerva at Rome, a work dating from about the year 1521. The spirit of the action in this figure is truly noble: the spiritual expression of the head is somewhat commonplace; and the naked body (now protected by a scarf-like drapery of bronze, while a sandal of the same metal guards one foot from the assaulting kisses of the faithful) is, in its elegance, rather antique than Christian. Further, we have in the Uffizi at Florence the splendid but incomplete figure of the youthful Apollo, whose light, airy movement is beautifully conceived and portrayed. In the National Museum is a medallion relief of the Madonna, with the Infant Jesus leaning upon a book, and with the little John. This, too, is incomplete, but incomparably beautiful in composition, and full of noble sentiment.

Next come the two monuments of Giuliano and of Lorenzo de' Medici in S. Lorenzo, Florence, erected by order of Leo X., but not begun until 1529. The architecture of these monuments is but little decorative, but well designed best to bring out the effect of the sculptures (Fig. 483). In square niches in the walls of the sacristy are seated statues of the princes; and under these, on the rounded lids of the sarcophagi, repose, in Giuliano's monument, the figures of Day and Night; in that of Lorenzo, the figures of Dawn and Evening. As for any definite suggestion or characterization, no such thing is to be found here. The figures are of the heroic size, of large proportions, but not noble nor beautiful in treatment; and in the rhythmic action of their boldly managed curves this impression is often heightened by a violent distortion of the limbs. Still the tone of these bold, strong figures is impressive; but Night, in particular, is a wonderfully grand conception, as she lies in the absolute relaxation of sleep, the weary head bent forward, and supported by the right arm, which itself rests rather artificially on the left thigh. The lower portions of this figure are treated with power and force; but the

upper parts are simply repulsive, as though the master, in haughty disdain, had sought to avoid every pleasurable suggestion, and shut out every light attempt to penetrate his thoughts. The figure of Day shows animation, as, with the head (which is unfinished) turned over the shoulder, it gazes into distance, and lies relaxed, with its limbs in noble curves (though the posture is not without constraint); at the same time it is imposing, and wonderfully perfect in its outlines. The statue of Giuliano, in martial trappings, with its small and by no means ideal head, shows great simplicity and dignity of bearing.



Fig. 483. Statue of Giuliano de' Medici, with the Figures of Day and Night. By Michelangelo. Florence.

It is, however, surpassed by the figure of Lorenzo, who musingly supports his head on one hand, appearing like a thought petrified in marble; hence the name given to it of "Il Pensiero." The two reclining figures on his monument rest perfectly easily and freely, with boldly treated curves, in simple, natural positions. The figure of Dawn is nobler and less violent in its form, but not so grandiose in expression, as that of Night. The lines throughout are of the utmost harmony and of noble symmetry.

In the same chapel is an incomplete sitting statue of the Madonna and Child. This, too, is a noble and grandiose composition. The Madonna's head has an almost tragical expression; the composition, especially as seen in the Child, with its too unquiet attitude, shows some straining after effect; yet the whole is a work of deep pathos. Like excellences and like defects are to be seen in the reclining figure of Adonis Dying of his Wounds, in the Uffizi; also a work grandly conceived, and only showing in the face a certain stiffness like a mask.



Fig. 484. Medals of Francis I. and of Pope Clement VII. By Benvenuto Cellini.

A statue of an apostle—incomplete, like so many others of Michelangelo's works, and still only half wrought out of the block of marble—can be seen in the court of the Academy at Florence. The group of the Descent from the Cross, in the Cathedral of the same city, is a constrained and unsuccessful work. On the other hand, the likewise unfinished bust of Brutus in the Uffizi exhibits marvelous force of characterization. A portrait of the master, a bronze bust in the Palace of the Conservatore at Rome, is one of the best works of its kind; but it can hardly have come from the hand of Michelangelo.*

That capriciousness of genius to which the master yielded more

* Engraved in *Gazette des Beaux-Arts,* January, 1876.

and more from day to day was fraught with fatal consequences to art. As in architecture, so in sculpture, he gave the signal for the irruption of an unbridled subjectiveness, which became all the more dangerous as his imitators had less of native power, and as this deficiency had to be made up by exaggeration of the Michelangelesque manner. Still, at first, there were a few artists who knew how to maintain a tolerable degree of independence, and to confine their imitation within reasonable bounds. To this class Tribolo, properly named Niccolo Pericoli (from 1485 to 1550), who had been employed under Andrea Sansovino on the Holy House of Loretto, and who had adopted the graceful, noble style of that master. Of this he made independent use in the reliefs of both the side portals of the façade of S. Petronio at Bologna, where he treated with much attractiveness the histories of Moses and Joseph. In the interior of the same church there is another work of his, a relief of the Assumption of the Virgin Mary. This, too, is a work of sterling merit. We must add here the name of Benvenuto Cellini, who is of interest to us on account of his decorative works and his goldsmith work, as also on account of his autobiography (from 1500 till 1572).* Called to France by Francis I., he was there charged with important commissions; but nothing remains of his life-size silver statues, or of his colossal figure of Mars. However, in the Museum of the Louvre there is still to be seen his fine, elegantly executed relief in bronze of the Nymph of Fontainebleau; in the Ambras collection in Vienna there is a richly ornate salt-cellar in gold, and in Windsor Castle an exceedingly beautiful shield. In Italy, Florence possesses, under the Loggia de' Lanzi, the masterpiece of his later years, the bronze statue of Perseus with the Medusa's Head—a work not without naturalistic bias in its scrupulous treatment, but yet felicitous in its harmony of lines and in its power of expression. Then, too, sundry of his medals show great vivacity, especially those done for the king and for Pope Clement VII. (Fig. 484).

B.—THE MASTERS OF UPPER ITALY.

Under the dominating influence of the Tuscan-Roman school a milder spirit of grace and beauty began to pervade the stern realism of the schools of Upper Italy; the author of this movement being

* "Benvenuto Cellini," by J. Brinkmann; Leipzig, 1867. "Vita di Benvenuto Cellini, Orefice e Scultore, scritta di sua mano propria in Firenze"; Milan, 1806. Edited by E. P. Carpani. Another edition is that of G. Molini, printed from the original MS., Florence, 1830. Translated by Thomas Roscoe, 1822. Roscoe's translation makes a volume of Bohn's "Library"; London, 1847. These memoirs have also been translated by J. Addington Symonds.

Statue or group of Perseus with Medusa's head, in the Loggia dei Lanzi in Florence. The group, as well as the remarkable pedestals with the statuettes in four niches, is the work of Benvenuto Cellini, who died in 1571. *The group further to the right is a much restored antique, called commonly Menelaus Rescuing the Body of Patrocles, and the draped statue seen against the wall is an antique, one of several which adorn the Loggia.*



BENVENUTO CELLINI

"PERSEUS," FROM THE SCULPTURE IN THE LOGGIA DEI LANZI, FLORENCE.



chiefly Andrea Sansovino. Among the most eminent of the artists of this school was Alfonso Lombardo (1488-1537), who wrought at Bologna contemporaneously with Tribolo, and who from the latter derived this more ideal direction. In the Cathedral at Ferrara are some of his earlier works, still somewhat after the naturalistic manner; namely, clay figures of the apostles. But Bologna possesses his most important works. In the Church of S. Pietro in that city is a Descent from the Cross, likewise in clay. Then there are several works of great merit in the Church of S. Petronio, especially the Resurrection of Christ in the spandrel of the arch of the left side portal—a noble production; in S. Domenico, the graceful, miniature-life reliefs on the base of the Arca di S. Domenico; and, in the oratory at S. Maria della Vita, the life-size group in clay of the Death of the Virgin Mary.

Modena, too, had at this time a prolific and talented artist, Antonio Begarelli (till 1565), who sought out a special path for himself amid the general tendencies of the time. His principal works consist of great groups of terra-cotta. His style is in many points akin to Correggio's paintings. His forms are full of beauty; but in the composition he chiefly follows the laws of painting. In his native place, the more important churches contain his principal works. Thus, in S. Maria Pomposa is the group of mourners around the dead body of the Lord; in S. Francesco, the pathetic Descent from the Cross, which impresses one exactly like a great painting. Nobler and simpler is the group of the dead Christ with mourners, in S. Pietro. Then in S. Domenico there is the group of Christ between Martha and Mary; and finally, in the Berlin Museum, an altar with a crucifix and four angels.

To this class belongs also Andrea Riccio, surnamed Il Briosco (1480-1532), who wrought principally in his native city of Padua. To a specially fine sense for varied grouping and successful execution he adds a spirited freshness of conception. Still, so exuberant is his fantasy that in his reliefs he is as little free as most of his contemporaries from a tendency to overloading. There is much freedom and animation in his two bronze reliefs—David dancing before the Ark of the Covenant, and Judith and Holofernes—on the choir screen of S. Antonio. Of like character is the famous bronze candelabrum, of the same date (1507), and to be seen in the same church. True, after the fashion of the time, it is lavishly ornate throughout its entire height of eleven feet, being overladen with all conceivable sorts of fantastic figures taken from ancient mythology; but yet the work, in its admirable execution, and especially in the reliefs on the base, is very spirited, and full of life. We give an

illustration of the lower portion of this candelabrum as a characteristic specimen of the ornate style which prevailed in this epoch (Fig. 485). A number of reliefs originally belonging to the Torriani Monument at Verona, and now to be seen at Paris in the Museum of the Louvre, are also by his hand.

But the admitted chief and head of all the sculptors of Upper Italy is the Florentine Jacopo Tatti, usually called Jacopo Sansovino, after his great teacher Andrea Sansovino, and who, during his long life (1479-1570), for half a century ruled supreme at Venice over architecture and sculpture. In his earlier epoch he adopted successfully, but not without impressing on it the stamp of his own originality, the pure and noble style of his teacher, as we see in his great marble statue of the Madonna seated with the Child, in the Church of S. Agostino at Rome. To this period belongs also the statue of the Apostle James in the Cathedral at Florence; and, as an evidence of his sympathetic and original apprehension of antique subjects, we have the marble statue of Bacchus in the Uffizi — a work that shows great originality of design and admirable skill in its execution. In 1527, after Rome had been sacked by the imperial army under Bourbon, Jacopo went to Venice, where he won his great eminence in the realm of art, and where, with the help of a multitude of pupils and assistants, he produced a considerable number of works. They are not all of equal merit, differing in this respect according to the more or less active part taken by him in their execution. Now and then the



Fig. 485. Portion of Riccio's Bronze Candelabrum. In San Antonio, Padua.

severe naturalism of the school predominates, and there are evidences of exaggeration and overloading. Still, on the whole, Jacopo, in a time when nearly all artists had fallen into the mannerism produced by Michelangelo's example, maintained his art at a height equal to that to which the contemporary Venetian painters had raised theirs, sustained by an attractive warmth and life and a profound sympathy with nature. Among his numerous works at Venice we mention especially the bronze door of the sacristy of S. Mark's, which in its



Fig. 486. Relief from the Bronze Door of San Marco, Venice. By Jacopo Sansovino.

arrangement and divisions calls to mind the famous door by Ghiberti at Florence. An elegant border, embellished with statuettes of the prophets and boldly projecting heads, incloses two large reliefs—the Entombment (Fig. 486) and the Resurrection of Christ, both admirable and spirited compositions. No less powerfully conceived, though somewhat overwrought and deficient in proportion, are the six reliefs in bronze, representing miracles performed by S. Mark. These are to be seen in the choirscreen of S. Marco. On the other hand, the small bronze effigies of the four Evangelists, seated, on

the balustrade in front of the high altar, show the overmastering influence of Michelangelo. About the year 1540 he embellished the loggia at the base of the Campanile of S. Mark, Venice, with allegorical and mythological reliefs and statues, the former of which, especially, exhibit much grace. So, too, the colossal marble statues of Mars and Neptune, at the head of the Giants' Staircase of the Doges' Palace, are full of animation, and very skilfully executed. But particularly fine and charming, and worthy of being classed with the most beautiful works of this kind, are the statues of the Virtues, and especially that of Hope, on the Monument of the Doge Venier in San Salvatore, which was executed after the year 1556. Finally, Jacopo proves himself to be a portrait sculptor of considerable merit by his sitting statue of Thomas of Ravenna, over the portal of S. Giuliano. In S. Antonio at Padua the rich ornamentation of the Chapel of the saint is all by Jacopo and his pupils, with the exception of the reliefs by the Lombardi, mentioned above. Still, the relief by Jacopo, representing the resurrection of a woman who has committed suicide, is one of his most styleless works; not without the spirit and animation he always shows, it is true; but its pathos is overwrought; the figures are stiff and angular, even to ugliness; and the drapery is distorted. On the other hand, one of the noblest and most touching of these compositions—the Resuscitation of a Dead Youth—is by one of the ablest and most talented of his pupils—Girolamo Campagna, a native of Verona.

Finally, to this class belongs Girolamo Lombardo, a native of Ferrara, whom we have already seen employed upon the Holy House of Loretto, as a sculptor in marble, but who also executed for the church of that town and for the Holy House a series of works in bronze which possess high artistic merit. Though the work of this able artist continued down to the end of the sixteenth century, he nevertheless is tolerably exempt from the vicious mannerisms of his time, and adheres to the noble style created by Raphael. He it was that executed the four bronze doors in the Holy House, which he embellished with spirited scenes from the life of Christ. He also made the bronze statue of the Madonna, so full of simple dignity, for the façade of the church. Finally, we have from his hand the splendid main portal, with its vigorous and spirited Old-Testament figures in relievo—a work of high decorative beauty. He was assisted in its execution by his four sons. From his school came Antonio Calcagni of Recanati, who in 1587 commenced the splendid Monument of Sixtus V. which stands in front of the façade of the church. The seated statue of the Pope shows marked individuality of character; but the statuettes and reliefs on the pedestal are not

free from mannerism. In 1590 Calcagni designed the southern bronze portal of the church, which surpasses former work in richness. The northern door, corresponding to the southern one, and no less ornate, is by Tiburzio Vercelli, likewise an artist from the Marches of Ancona, and a disciple of Girolamo. Finally, either Calcagni or Vercelli (for it is ascribed to each) executed the great bronze baptismal font for the church—a superb work of art of the first rank, which, like his other works—in addition to a high degree of ornamental beauty and plastic animation, shows also wonderful technical perfection.

C.—THE IMITATORS OF MICHELANGELO.

From Michelangelo sculpture had acquired a new and grandly ideal style, but at the same time that vicious inclination toward forced and far-fetched effects which caused the great master himself occasionally to fall into mannerism. But what in him was always the expression of inner convictions, and the fruit of a mighty creative process, became in his imitators mere phrase and an empty fashion. Men even of notable talent were unable to withstand this overmastering influence, which, like a tragic fate, doomed modern art to destruction after its brief golden age. Of Michelangelo's assistants, Montorsoli worked mostly at Genoa, whither he was called by Andrea Doria. The splendid Monument of Pope Paul III. in S. Peter's at Rome is by Guglielmo della Porta, who likewise worked first at Venice. The clumsy and pretentious fountain with statue of Neptune in the Piazza della Signoria at Florence is by Bartolommeo Ammanati.

More worthy of note was a Flemish artist, Jean Boulogne, of Douai, called in Italy Giovanni Bologna, and erroneously Giovanni da Bologna (1524-1608), who was mostly employed at Florence. He had the secret of giving to his figures, with all their commonplace expression, a certain energetic confidence and harmonious beauty, and of making his monuments very effective in their general arrangement. The great fountain at Bologna (1564) is a splendid and impressive work; the famous marble group of the Rape of the Sabines, under the Loggia de' Lanzi at Florence, is a masterpiece, though there is a disagreeable mannerism in the expression; the bronze equestrian statue of Cosimo I. in the Piazza della Signoria is vigorous and manly; finally, in the Uffizi is to be seen his most spirited work, which at the same time is the one that evinces the most refined treatment of forms—the famous Mercury. In this piece, the bronze Mercury, whimsically enough, seems borne on a

zephyr; nevertheless, the figure appears wonderfully graceful and airy, as though ready to shoot heavenward with the speed of an arrow.

Finally, to this class belongs a master of earlier date, who unworthily and enviously strove to appear as a rival of Michelangelo, but who was, against his will, forced by the irony of fortune to become one of his most servile imitators. This was Baccio Bandinelli (1487 or 1493-1559). His best works are the relief figures of prophets, apostles, virtues, and other personifications, in the marble choir screen of the Cathedral at Florence. They are generally excellently distributed in the space at command, showing grace in their conception and variety in their arrangement, often with fine, yet sometimes with rather stiff drapery; and are of great interest even in their treatment as exceedingly low reliefs. On the other hand; exaggeration and mannerism characterize the marble group of Hercules and Cacus in front of the Palazzo Vecchio at Florence, which is an empty imitation of the colossal forms and the grandiose treatment of Michelangelo.

2. *Painting.**

What the age of Pericles was for sculpture, the sixteenth century was for painting. We have already explained the reasons why the modern world must express its highest thoughts in this branch of art. The fifteenth century had in many respects prepared the way for this, had inspired all forms of thought with new energy, and had portrayed all the phases of life with characteristic truth. Painting had thus gained absolute mastery of the domain of form, and could now devote its powers with complete freedom to the expression of the profoundest thoughts and the most exalted beauty. The lofty style that distinguishes the works of this golden age from all that went before, and all that has since appeared, was the necessary and natural fruit of the high artistic feeling which had been steadily developed in the Italians by consistent culture. Affiliation with antique art was here not the result of study or of imitation, but it was the expression of a deep affinity.

Had this consummate perfection of art been concentrated in one master, it were of itself alone sufficient to stamp as classic forevermore the Italian painting of that age. But the creative force of this incomparable epoch is all the more wonderful inasmuch as it produced a multitude of masters of the first rank, who, in as many

* See bibliography of "Italian Painting, 1420-1500." Also Ridolfi, "Vita di Paolo Cagliari Veronese"; and the lives of Michelangelo (see bibliography under "Sculpture").

original and important directions, attained by the same final effort the summit of ideal beauty and classic perfection. So profound was the thought of this epoch, so fully did it comprehend the whole circle both of Christian and of antique ideas, so firmly did it take its stand upon that lofty plane where narrowness and exclusiveness are out of the question, and where human feeling is filled with immortal truth and beauty, that even second-rate talents, carried along by the mighty current, sustained themselves on the crests of its mounting waves, and produced works in which nobleness, beauty, and even a trace of the supreme perfection of the great masters, will forever live. The strict bounds within which the masters of the preceding century had followed their several paths gave way before the free interchange of ideas between painters of different groups which now prevailed. Only by this symmetrical development of their artistic nature could the masters rise above the one-sided tendencies of the schools, and complete the liberation of art. True, in painting as in sculpture, this epoch of purest and noblest bloom was at its height only for a short time; true it is that here, again, the ideal style soon fell into a superficial and external treatment, and that the body was retained after the soul had taken flight. Still, this brief period is so rich in all that is greatest and most beautiful that, viewed in its wondrous light, all that went before seems to be only a prophecy, a promise; and the masterpieces which contain its splendid fulfilment throw forward into the remotest times a ray of beauty and majesty which fills succeeding generations with an enduring joy.

A.—LEONARDO DA VINCI AND HIS SCHOOL.

This new and momentous epoch in painting began with Leonardo da Vinci, born at the Castle of Vinci near Florence in 1452, died in France in 1519. He was one of those rare beings in whom nature loves to unite all conceivable human perfections: strikingly handsome, and at the same time of a dignified presence and of an almost incredible degree of bodily strength; while mentally he possessed such various endowments as are hardly ever united in a single person. Not only does he hold eminent rank among the foremost artists of his time; not only did he base the theory of his art on keen scientific researches in anatomy and perspective, the results of which he sets forth in his treatise on painting;* further, he far transcended the learning of his day in every other branch of practical and mechanical knowledge. He investigated the laws of geometry, physics, and

* "Trattato della Pittura," of which the first edition was published in Paris, in Italian, in 1651, and of which there are English translations.

chemistry; he was a practical engineer and architect; constructed canals, sewers, and fortresses; invented machines and mechanical works of all sorts; and besides all this, he practiced music assiduously, and was a gifted poet and improvisatore. The thirst for knowledge led him throughout his restless life to be ever concerning himself with new studies and inventions; and though he devoted only a small part of his time and strength to painting, that art owes to him, more than to any other man, its perfection and disinthralment.

Like all the other artists of the fifteenth century, Leonardo proceeded from a sympathetic apprehension of nature and life, and led art to a complete mastery of form; but, at the same time, he knew how to combine with this the highest expression of beauty, the utmost vigor of thought, the manifestation of the eternal and the divine. Still, so little content was he with the artistic utterance of his ideas, that after long-continued and untiring labor he oftentimes left his works unfinished, or else, in the execution of them, was ever employing new technical expedients; and these, unfortunately, have hastened the decay of his most important productions. The peculiarities of Leonardo's work are extreme scrupulousness about the nicest details; a certain massiveness in designing and modeling; and to this he added, as one fruit of his study of aërial perspective, a delicate blending of colors and an airy softness of outline. In expression he combines dignity and majesty with a sweetness which—especially in his female heads—takes on a character of the most attractive loveliness. The type of his ideal female head, with large, dark, deep eyes, rather long, straight nose, smiling mouth, and pointed chin, is common to all his pupils and imitators; though in his original works, this winning smile is blended with a dreamy, sad expression, indicative of the depth and sincerity of his feeling.

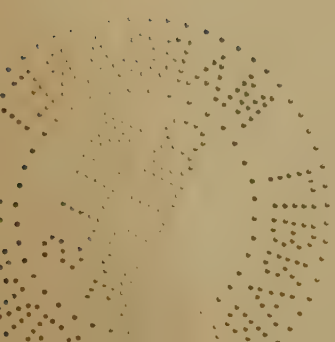
As Leonardo early evinced a notable talent for painting, he was placed under the tuition of Verocchio; but soon he so far excelled his master that the latter, it is said, renounced his art. There is still to be seen in the Academy at Florence a painting by Verocchio, the Baptism of Christ, which is harsh and even painful, in its realism, and in the almost skeleton-like delineation of the figures. Incomparably more beautiful than the other figures of this piece is that of an angel, which, according to Vasari, was executed by Leonardo. Other works of Leonardo, belonging to this early period of his life, have perished or disappeared. There is no trace left either of his two cartoons of Neptune and of the Fall of Man, or of the fantastic Monster which he painted on a shield; even the Head of Medusa in the Uffizi at Florence is wrongfully attributed to the master. Nor is the admirable portrait of Ginevra Benci in the Pitti Gallery, nor

The Last Supper, by Leonardo da Vinci, in a building annexed to the church of Santa Maria delle Grazie in Milan. The room was formerly the refectory of a convent, and the picture adorned the end wall, a frequent arrangement in such apartments. The picture has been so entirely ruined by floods which have partly filled the room, by smoke, and by the fading of the colors, and by the restorations which have been made at different times, that the original is to be considered as wholly lost. Certain copies made in old times and engravings made from these give us all our knowledge of this famous mural painting.



LEONARDO DA VINCI

"THE LAST SUPPER," AFTER THE PAINTING IN THE MONASTERY S. MARIA DELLE GRAZIE, MILAN
FROM COPY IN THE LOUVRE, PARIS



the not less admirable one of a goldsmith (really by Lorenzo di Credi), a genuine production of Leonardo's early years. On the other hand, however, we may, perhaps, justly reckon among the very best of his early works the consummately beautiful Annunciation, transferred to the Uffizi Gallery from the Church of Monte Oliveto. Again, the fresco of the Madonna, with a portrait of the donor kneeling, in the cloister of S. Onofrio at Rome, is by Leonardo, though ascribed by some to a pupil; and it must date from this period, for it betrays in its character, and in its cool and simple coloring, the influence of the Florentine school. On the other hand, the master shows greater freedom and independence in his Adoration of the Magi in the Uffizi—a large painting, little advanced beyond laying on the first brown ground, in which the touching loveliness of the Madonna, the devout expression of the adoring Magi, and the poetry of the grouping give evidence of matured powers.

It was about the year 1482 that Leonardo was summoned to the court of Lodovico Sforza at Milan. We possess a document drawn up by him in the form of a memorial, in which he offers to the ruler of Milan his services as an engineer, a constructor of military works, an architect, a sculptor, and a painter. Besides the theoretical treatises on his art written by him at Milan, there were two great artistic undertakings to which he devoted his powers down to about the year 1499. One was the equestrian statue already mentioned, the loss of which must be forever regretted; the other (1496-98) is the world-renowned Last Supper in the refectory at S. Maria delle Grazie*—a work the shameful destruction of which is ever to be lamented. This work has been damaged and ruined in many ways—as by the flooding of the low-lying hall; by the stupidity of those who cut a doorway through the lower central portion of the picture; and also by the originally defective construction of the wall. But what contributed more than all of these causes to its destruction was the master's unfortunate idea of painting his work in oil-colors upon the wall. Finally, to complete the ruin of this worst-abused of all works of art, two wretched botchers—Bellotti and Mazza—must commit the outrage of entirely repainting this grandest work of Leonardo. Only in very recent times has the effort been made carefully to remove these additions; and now, after all the ill-treatment it has suffered, it can best be judged by contemporary copies, such as that in the Royal Academy, London, and one kept near the original; or by Raphael Morghen's admirable engraving. The original cartoons of the heads —the Christ in the Brera Gallery (Fig. 487), and the Apostles

* Bossi, "Del Cenacolo di Lionardo da Vinci"; Milano, 1819. With this compare Goethe's fine treatise, "Abendmahl von Leonhard da Vinci."

in the Grand Ducal collection at Weimar—also afford very material assistance.

Leonardo was not content with a calm representation of the scene of the Last Supper, as it had been so often portrayed before; as little was he content with the task of awakening a fresh interest in a simple representation of this sacred scene by a profound intuition and portraiture of the several characters. All this we find here, done with consummate art. But in choosing for his starting-point the moment when Christ utters the pathetic words, "One of you shall betray me," he breaks with all tradition, casts a burning spark into the very



Fig. 487. Head of Christ. From a Drawing in the Brera Gallery, Milan.

midst of the assembled figures, and boldly ventures to convert into a profoundly dramatic scene the still and mournful solemnity of Christ's feast of love. And none but such a master as Leonardo could preserve the most faultless symmetry and proportion amid that wild tumult of emotions—of sadness, grief, painful uncertainty, anger, indignation, and even horror. None but such a one could, through his profound knowledge of the human heart, evolve out of the individual characters of the apostles the special expression which befitted each separately, and amid all this strife of the passions portray the divine Master as seated amid the disciples, clothed in wondrous majesty, with just a slight shadow of distress upon his features, and

an expression of entire submission (Fig. 487). The very composition of this piece—with two groups, of three apostles each, on either side of the divine Master, thus more effectually making Christ the dominant figure—is in itself one of the most masterly conceptions of the artistic mind. The nice antitheses of character in the arrangement of these groups are innumerable, as exhibited in the expression of the heads, in the movement, in the drapery, and, above all, in the physiognomy of the hands. In illustration of this, we give below



Fig. 488. Group from the Last Supper of Leonardo—John, Peter, and Judas Iscariot.

(Fig. 488) one of these groups—that on the right hand of Christ, showing the beloved disciple profoundly grieved, the zealous Peter aroused to anger, and the betrayer taken aback by the unexpected announcement.

To this same period of his sojourn in Milan are to be referred sundry other paintings by the master, especially certain portraits, which, however, are not of unquestioned authenticity. In the Ambrosian Library of Milan are several beautiful heads in chalk; also

the portrait of Gio. Galeazzo Sforza, which exhibits much freedom and boldness of touch; while the profile of Sforza's consort, Isabella of Aragon, a work full of very delicate detail, betrays the character of the earlier epoch. To this period, also, belongs the similarly treated and charming portrait of Lucrezia Crivelli, a mistress of Ludovico's, now in the Louvre, where it is known as "La Belle Ferronnière." In the same collection is a half-length figure of John the Baptist in the Wilderness; but this, in its chiaroscuro, and in the fanciful expression of the head, marks the transition to the later epoch. But to the earlier period appears to belong the partly nude figure of a woman, now in the Hermitage at St. Petersburg. In the Hermitage are also to be seen two other early works of this master; namely, a Madonna and Child, which once was in the Litta Palace at Milan, and a fine Holy Family with Saint Catherine from the palace at Mantua.

When, in 1499, the French took Milan, Leonardo went back to his native city, Florence, where he spent several years in the practice of his art. To this period belongs, first of all, the cartoon destined for the intended great painting of the hall of the Palazzo Vecchio—the Battle of Anghiari. He was engaged on this work during the years 1503 and 1504. Michelangelo, too, was soon afterward invited to execute a similar work; and thus did he enter the lists against his great countryman. These two cartoons, by the greatest masters of the time, were, so to speak, the public manifesto by which art signalized the moment when it was preparing to make its loftiest flight. The younger artists of the period, as Raphael and many others, came together to admire and to study these works, which marked a new era in painting. This cartoon of Leonardo's, as also that of his rival, has perished. Only a group of four horsemen fiercely struggling for a standard has been preserved for us in a drawing by Rubens, reproduced in an engraving by Edelinck; but this suffices to give us an idea of the boldness and force of the composition. A short time previously Leonardo had drawn a cartoon of the Holy Family, which likewise excited the highest admiration, and which is now in the Royal Academy at London. Mary holds on her lap the boy, who turns lovingly toward the infant John; while S. Anne sits beside them, with an expression of happy content. There is another group of the Holy Family, preserved in repeated imitations by Leonardo's disciples. The best is that now in the Louvre; it is in part, probably, the work of the master's own hand (Fig. 489). In this painting the Madonna is seated in the lap of S. Anne, and gazes smiling at the child, who is mounting on the back of a lamb. The freedom with which this very human subject is conceived, and the

true womanly dignity and grace preserved in it, indicate with certainty the hand of the great master. So, too, with the noble portrait of Mona Lisa, wife of his Florentine friend Giocondo, on which he worked four years, and which he, after all, regarded as unfinished. The original of this portrait, in the Louvre—called La Joconde; in Italian, La Gioconda—though in some respects it has been severely



Fig. 489. Holy Family; the Virgin seated in the Lap of S. Anne. By Leonardo. Louvre.

criticised, nevertheless is sure to captivate the beholder by the charming grace of the conception, as also by the sweetness of its almost seductive smile.

In 1513 Leonardo went to Rome; but in 1516 he obeyed an invitation from Francis I. to visit the court of France. Here, at the little Château of Clou, near Amboise, given to him by Francis, he died, three years later, lamented by the art-loving king, though not in the arms of that prince, as tradition would have it. The other works

bearing his name, to be found in various galleries, are by his pupils; often, it is true, they exhibit great perfection, and are, withal, of unusual value, owing to the thought embodied in the composition, which generally is traceable to him. The master himself did his



Fig. 490. La Vierge au Bas-Relief. By Leonardo. England.

work slowly; was never content with his own performance, and again and again left his works unfinished; but he carried in his mind enough of the most brilliant ideas to furnish material for a whole school. Among the most famous of these works are several Holy

Families, but especially one dating from the early years of his sojourn at Milan, which is now in the Louvre. It is known as "La Vierge aux Rochers," and is claimed as an original. There is another copy, formerly in the possession of the Duke of Suffolk in England, now in the National Gallery, where it also is thought to be the original picture. The Madonna, with the infants Jesus and John, with whom there is also an angel, sits in a nook in a rock beside a spring, the margin of which is wreathed with flowers—one of the most charming idyls of Christian art. Another Holy Family, known as "La Vierge au Bas-Relief" (Fig. 490), has been repeated again and again; so, too, another work of much merit, which represents Christ as a youth in the midst of four Pharisees. The best copy of this—apparently one of the best efforts of Bernardino Luini, save that, perhaps, the hands show a somewhat too labored modeling—is in the National Gallery at London, where it is catalogued as an original Luini; a poorer copy exists in the Palazzo Spada at Rome. The original inspiration of this work, no doubt, came from Leonardo. The same origin may be assigned to the fine picture of Vanity and Modesty, apparently by Bernardino Luini, once in the Palazzo Sciarra, Rome, but now in private hands in Paris—a work attractive through its deep poetic feeling and delicate blending of colors. Then, too, the small picture of Christ in the act of blessing, in the Palazzo Borghese, admirably executed, and full of a mysterious charm, may well be referred to a design by the master's hand.

Leonardo had a multitude of pupils and followers, many of whom were highly gifted artists. But so mighty was the influence of the master's mind upon these, that not only his types, but even his thoughts, formed the whole groundwork of this vigorous school; and, as we have seen, many of his works now live only in the pictures painted by his disciples. The common characteristic of these Lombard painters is a quiet grace and loveliness, which finds itself most at home in religious subjects, and which avoids the expression alike of deep passionate emotion and of violent action; while in all that regards design and form, they fall far below the master, who stands preëminent for his thorough acquaintance with anatomy. Leonardo's pupils, on the other hand, developed in their own independent labors his own tendency toward a delicately modulated coloring and a fine effect of chiaroscuro, albeit they oftentimes went to extremes in this direction. So too, now and then, their charming heads of women, especially of the Madonna, degenerate into a stereotyped, mannered expression, in which a meaningless smile is predominant.

The foremost place among Leonardo's pupils must be accorded to Bernardino Luini, specially distinguished for his fervor and grace,

for the winning beauty of his figures, and the bright, warm blending of his colors. He showed great activity as a fresco painter. Of his works dating from his earlier and immature period, we have in the Brera Gallery at Milan a number of such pictures taken from churches in the vicinity, and in which we detect, in some of the heads, traces of Raphael's influence. In the Ambrosian Library in the same city is a fresco of the Crowning with Thorns which betrays the limitation of the artist's ability in the representation of energetic and evil characters, but atones for this by its admirably conceived figures.



Fig. 491. Madonna and Child. By Bernardino Luini.

He next embellished with a multitude of most beautiful frescos the Church of the Monastero Maggiore (S. Maurizio) at Milan—figures of single saints, the history of the Passion, representations of legends, etc. Other frescos were formerly in other monasteries of Milan, and many of these have been removed to the Brera. He exhibits the full maturity of his powers in the frescos executed about 1529 in the Franciscan Church at Lugano. Among these frescos, a large Crucifixion, full of fine figures, is very striking; and a lunette picture of the Madonna with the Child and the Infant John exhibits

all the purity of the master's style. He is also at his best in the frescos of the Church at Saronno (executed about 1530), representing the life of the Madonna. His numerous easel pictures often pass for works of Leonardo's, on account of their depth of feeling, their beauty, and their finish. His Madonnas are specially charming, full of pure maidenly grace (Fig. 491). A painting of the Madonna with saints, and several figures of the donors kneeling, in the Brera Gallery, has for its ground-tone a rather subdued red; still, in warmth of sentiment, it is not inferior to his frescos.

Leonardo's other pupils show less of independent talent. Thus the graceful and tender Andrea Salaino, whose pictures are distinguished by a soft, reddish ground-tone in the flesh tints; Giovanni Antonio Beltraffio, who is not without constraint in expression and design; Marco d'Oggion, whose works may be recognized by a somewhat less warm coloring, and who is best known for his great copies of Leonardo's Last Supper; Francesco Melzi, who is thought to have successfully approximated to the master in depth of feeling and in grace of expression, though none of his works is positively identified; finally, Cesare da Sesto, who at first emulated the master, showing considerable talent, but who later adopted, not to the profit of his art, the external mannerisms of the school of Raphael.

Under Leonardo's influence—which, however, in this case, was combined with that of the Umbrian school and of Raphael, so as to produce a peculiarly modified style—came also the talented and prolific Piedmontese artist, Gaudenzio Ferrari (1484-1549). A pupil of the older Lombard school, he preserves a certain inclination toward animated and even exaggerated expression which makes itself manifest in conjunction with his efforts in the other direction. In his earlier years his works possess a charm and grace which show them to be akin to the best works of Perugino, while at the same time they remind us of those of Sodoma. Take, for instance, the beautiful large altar-piece of the Church at Arona on Lago Maggiore (1511), the principal compartment of which represents a subject frequently repeated by the Umbrian school—the Infant Jesus worshiped by the Madonna, the whole surrounded by a number of saints; the figure of S. Fedele being specially noticeable for its youthful beauty. Nearly approaching this in excellence is the large altar-piece in the Church of S. Gaudenzio at Novara, in Lombardy (1515), with the enthroned Madonna, the Birth of Christ, and several saints. Like the preceding, this is a soft and charming work; further, it possesses a bright golden tone, and occupies a position midway between Raphael's youthful works and those of Sodoma. The sacristy of the Cathedral in the same city also possesses a beautiful painting

by this master, executed at a period not much later; namely, the Marriage of S. Catherine with the Child Jesus. Still, Gaudenzio devoted himself mainly to executing extensive frescos, some of which have been removed to the Brera Gallery. Other very meritorious works of his, full of dramatic life, are found in a chapel in the



Fig. 492. From the Assumption of the Virgin. By G. Ferrari. Vercelli.

Church of S. Maria delle Grazie, Milan; namely, a representation of the Crucifixion and the Scourging of Christ, embracing a great number of figures. More noteworthy are the mural paintings in the Church of Santa Maria delle Grazie, at Varallo in Piedmont, which were executed after the year 1510, portraying the life of Christ;

also the Crucifixion of Christ in the Capella del Sagro Monte in the same town. Here the principal figures (which are not by Gaudenzio) are sculptured, and then painted in the natural colors; while on the wall around about, and on the vault above, are frescos representing sympathizing observers and mourning angels; some of them by Gaudenzio. There are some important works by him in various churches of Vercelli, southwest of Novara. In S. Cristoforo (1532-34) is a series of large frescos representing the life of Mary from her birth to her assumption (Fig. 492); also the legend of S. Mary Magdalen, and a grand Crucifixion possessing great dramatic force. In S. Bernardino is a touching representation of the preparations for the Crucifixion, with Christ seated in the attitude of painful resignation, while his executioners are preparing the hammer and nails. Then there are some much mutilated frescos, representing the life of S. Catherine of Alexandria, in the little oratory of S. Caterina. In the same place there is a beautiful altar-piece of early date, in the choir, representing the marriage of S. Catherine. In S. Giuliano are two panel pictures: the Adoration of the Magi, a work of almost Raphaelesque beauty, and with great brightness of color; and the Lamentation over the Dead Body of Christ—a piece crowded with figures, and full of life and passion; the background is a fanciful, elaborate mountain landscape. Finally, in 1535, Gaudenzio painted in the dome of the Church of Saronno, near Milan, some beautiful choirs of angels. One of the earliest and best of his easel pictures is a Lamentation over the Dead Christ, in the Turin Gallery. A Martyrdom of S. Catherine, in the Brera Gallery, is a vigorous work, but rather coarse in expression. It portrays, not without a kind of enjoyment, the scene of the martyrdom. The whole work is admirably done, though the coloring is rather harsh. The figures of the saints are full of dignity, and the action of the executioners is very forcible. A work equally strong in its portraiture, with similar depth and strength of color, full of dramatic action, and (though it contains a great number of figures) showing no sign of confusion or incoherence, is the large altar-piece of the Crucifixion in the Church of Canobbio on Lago Maggiore. In the Turin Academy there is a long series of beautifully designed cartoons by this master.

Another distinguished Lombard painter is Andrea Solario of Milan, surnamed Il Gobbo, whose earlier pictures—for instance, a Holy Family (1495), now in the Milan Gallery—betray the influence of Giovanni Bellini; though some of them, as the Crucifixion (1503), now in the Louvre, point to Mantegna. Later he adopted Lenoardo's manner; which, however, he developed independently, in

accordance with his own delicate æsthetic sense. We find an illustration of this in his charming Madonna nursing her Child, in the Louvre; and in an Assumption of the Virgin, in the Certosa at Pavia.

To the Lombard school likewise belonged, at first, Giovantonio Bazzi (or Razzi), surnamed il Sodoma (from about 1480 till 1549). He was a native of Vercelli, and in his early years undoubtedly felt the influence of Leonardo. Later, however, in the course of his eventful life, he received many an enduring impression from the study of Florentine art, as also, during a protracted sojourn at Rome, from the works of Raphael.* This artist is worthy of note, not so much for any grandeur of conception, or clearness of composition, as for his uncommonly fine æsthetic sense, and his faculty of giving expression to a profound enthusiastic feeling. In addition to this, his fancy evolved the noblest forms; and he possessed the secret of the softest and airiest blending of colors. The frescos representing the Life of S. Benedict, which he painted beside Signorelli's works in the court of the Convent of Monte Oliveto, near Siena, in 1505, are said to have been forcible, and full of vigorous characterization. Soon afterward he was called to Rome by Julius II. to execute frescos in the apartments of the Vatican; of these, however, but little now remains. But in the Villa Farnesina there are still preserved two beautiful frescos which he painted for Agostino Chigi; viz., the Marriage of Alexander with Roxana, and the Wife of Darius entreating the clemency of the victorious Alexander. The former especially is full of beauty, showing wonderful lightness of touch, warm, airy coloring, and unsurpassable softness in its gradation of tints. One is forced to admire the charming beauty of the head of Roxana, even in the presence of Raphael himself (Fig. 493). The numerous Cupids in the air underneath are delightfully naïve; and the foremost figure of Alexander's escort is of the highest type of youthful beauty. But in the drapery we miss the noble style with which Raphael and Michelangelo have familiarized us. Besides, in the second picture especially, every higher law of composition is disregarded; though here, too, the eye is sufficiently occupied in contemplating the consummately beautiful female figures.

Later the master went back to Siena, where he executed his most finished works, and infused new life into the sadly decayed Sienese school. Among his finest productions are the frescos executed by him in the Oratory of S. Bernardino, in company with Beccafumi, and with Girolamo del Pacchia, who has hitherto been erroneously confounded with the insignificant Pacchiarotto. The Assumption of the

* Compare the monograph of Dr. Jansen; Stuttgart, 1870.

Virgin, the Temptation, Mary in the Temple, and the Coronation of the Virgin, are by his hand. They are all full of beauty and profound feeling; but the grouping in the last-named is not very good, nor is the picture sufficiently elevated in its characterization. No less admirable are his figures of saints, especially the S. Sebastian and the S. Jerome in the Chapel of S. Spirito. In the Oratory of S.



Fig. 493. Head of Roxana. From the fresco by Sodoma. Farnesina Palace, Rome.

Caterina he also executed several frescos from the lives of the saints; but it is not easy to appreciate these, on account of the darkness of the place. He treated that saint's legend in a chapel of S. Domenico (Fig. 494), where he has represented the ecstasy of the saint, and her swooning, with the deepest feeling and the noblest expression of pain. In the Palazzo Pubblico of Siena there are also several frescos executed by him, among them separate figures of SS. Victor and An-

astasius, both full of nobility and grace. Of his not numerous easel paintings, an Adoration of the Magi in S. Agostino and a large Descent from the Cross in S. Francesco are worthy of mention; but a S. Sebastian in the Uffizi at Florence—a charmingly beautiful work, portraying with marvelous truth the saint's mental agony—deserves to be ranked with the noblest creations of any age. The influence of Sodoma, blended with the still more powerful influence of Raphael,



Fig. 494. S. Catherine of Siena Receiving the Stigmata in a Swoon. By Sodoma. Siena.

can be recognized in the paintings of that excellent architect, Baldassare Peruzzi, who, though not always free from mannerisms, nevertheless in his beautiful fresco of the Madonna in S. Maria della Pace at Rome has produced a really noble and skillfully executed work.

To this list, finally, may be added the name of a Veronese artist, Gian Francesco Carotto, of the school of Mantegna. In his finely composed and delicately conceived pictures there is evidence of an original interpretation of the influence of Leonardo. One of his prin-

cipal works, dating from 1528, is in S. Fermo at Verona: an altar-piece representing the Madonna and S. Anne borne upon the clouds, and surrounded by beautiful angels; beneath are four saints—figures in spirited movement.

B.—MICHELANGELO AND HIS FOLLOWERS.

Michel Angelo Buonarroti of Florence (1475-1564), already known to us as an architect and a sculptor, stands side by side with his senior Leonardo as co-author of the new epoch in painting, and at the same time as one of the first and greatest masters of this art. Nay, it may be affirmed that as regards elevation, force, and depth, in boldness of action, and grandeur of form, he has never had a peer. Though his predilection was for sculpture, it so happens that his best works are his paintings; for the art of painting alone could afford him a field sufficiently large for executing his designs. The same giant mind which animates his sculpture lives also in his paintings. Easel pictures were not in his line: the ideas that could be compressed into such narrow space he preferred to give expression to in marble; or else he left to others the execution of such works. On the other hand, he himself, alone and unaided, painted the two largest frescos ever executed down to that time, independently of all tradition, whether artistic or ecclesiastical. In these wonderful productions he exhibited a force and power before which even the greatest artists among his successors have bowed in homage.

Michelangelo received his earliest lessons from Domenico Ghirlandajo, who was filled with amazement at the rapid development of his pupil's talents. He of his own accord diligently made sketches after Masaccio's great frescos in S. Maria del Carmine, and at the same time studied with the utmost care the remains of ancient art. Of the vigor and independence of his mind in these early days we have evidence not only in his first sculptured works, but also in a panel picture of the Holy Family still preserved in the Uffizi at Florence—probably the only easel picture left by the master. The Madonna sits on the floor, with her feet under her, having just closed the volume on her lap, and extends her hands toward the Child, which is held out to her by Joseph, who is seated behind her. The background is filled with figures leaning against a parapet: the only object of introducing them seems to be to satisfy the artist's desire to represent the human form. The group itself is in its motive very far-fetched, and therefore not very interesting, despite the solid merit of its portraiture. Even thus early the master so sternly eschewed all

external, sensuous grace as to execute his work in a subdued tone and in distemper.

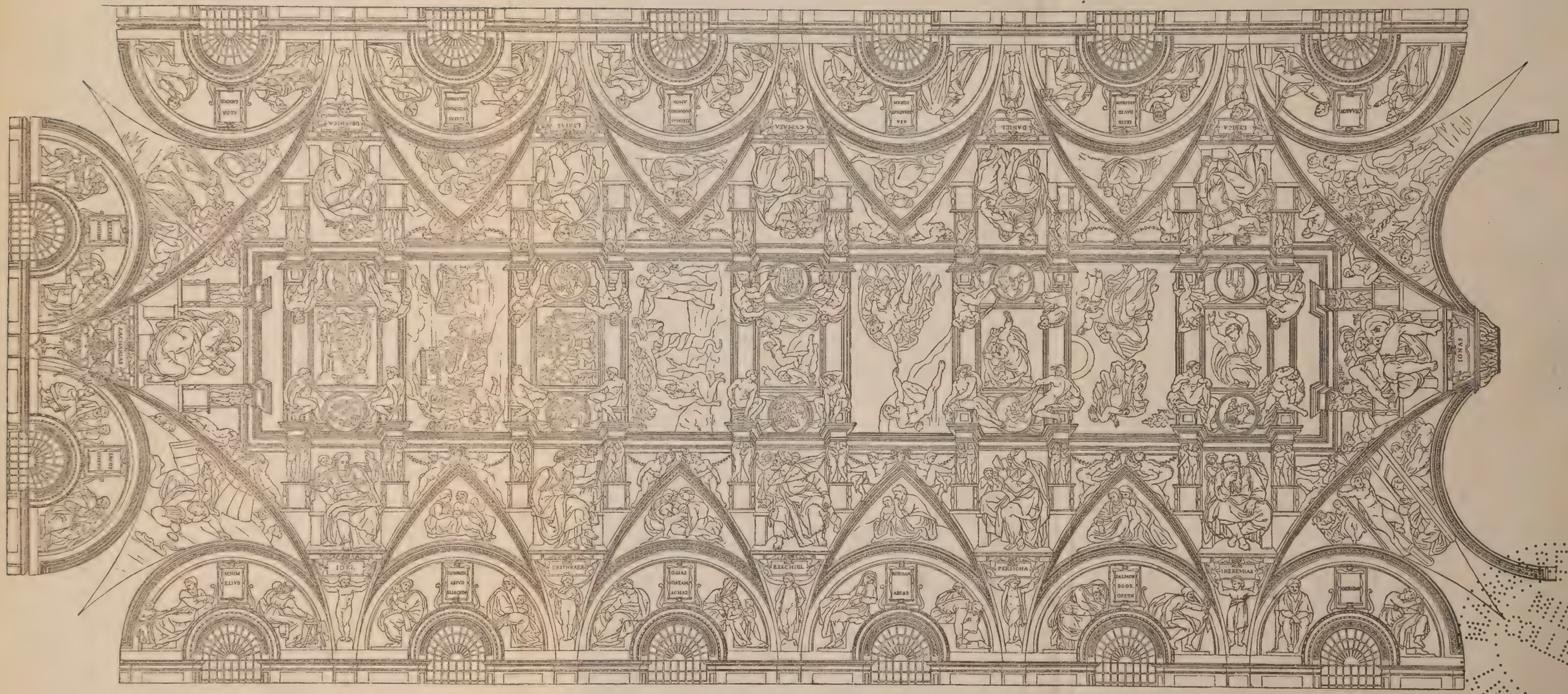
More after his own taste, undoubtedly, was a commission received from the municipality of Florence for a design of a battle-piece, to be painted in the great hall of the Palazzo Vecchio, where Leonardo had been already engaged in painting. He selected for the motive of his picture the instant before the battle, when the soldiers—having, without a thought of impending danger, leaped into the Arno to bathe—are unexpectedly summoned to arms by the trumpet-call (Fig. 495). His cartoon, when completed (1505), so excited the admiration



Fig. 495. Part of Michelangelo's Lost Cartoon of the Soldiers Bathing. From an ancient print.

of his contemporaries as to quite cast into the shade Leonardo's work. With a consummate knowledge of the human body, to the study of which he had devoted twelve years of his life, he here brought out the most diversified movements—the sudden surprise, the varied efforts of the men to hurry on their clothes, to seize their arms, to hasten to the fight. The cartoon was placed on exhibition, and was diligently studied by the younger artists, among them Raphael. Unfortunately, however, it was destroyed—out of spite by Bandinelli, if Vasari's account is to be believed; and now it is known to us only through ancient imitations and copperplate engravings.

This cartoon, as also several sculptured works, so added in a short time to the fame of Michelangelo, that, as we have already seen, he



THE CEILING OF THE SISTINE CHAPEL.

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received from Julius II. an invitation to visit Rome and design a monument for that pope. While this undertaking was still delayed, he was ordered, in 1507, to paint the ceiling of the Sistine Chapel. Unwilling, reluctantly, he set about this task; and nothing but the iron will of Julius II. could have prevailed on the fiery-spirited artist to complete the work, especially after he had precipitately quit the city in a passion on account of some fancied injury, and was only induced to return by the Pope's personal entreaty. Michelangelo began his work about 1508, and completed it, with some intermissions, a few years later (1512). That he worked absolutely without assistants, and alone, and that he spent in the execution of this work only the incredibly short space of twenty months, is nothing but a fable. This ceiling is the most complete of all the works of the master; it is also the grandest monument of painting of any age. In the distribution of the work, Michelangelo did not simply take, as he found it, the form of the vaulted roof (which is a vault with a flat surface in the middle, set in the deep curves of the pendentives like a mirror in its frame), but, further, added a quantity of rich painted architecture, which, though of itself it appears rather arbitrary, nevertheless serves his purposes admirably. The long, nearly flat sur-

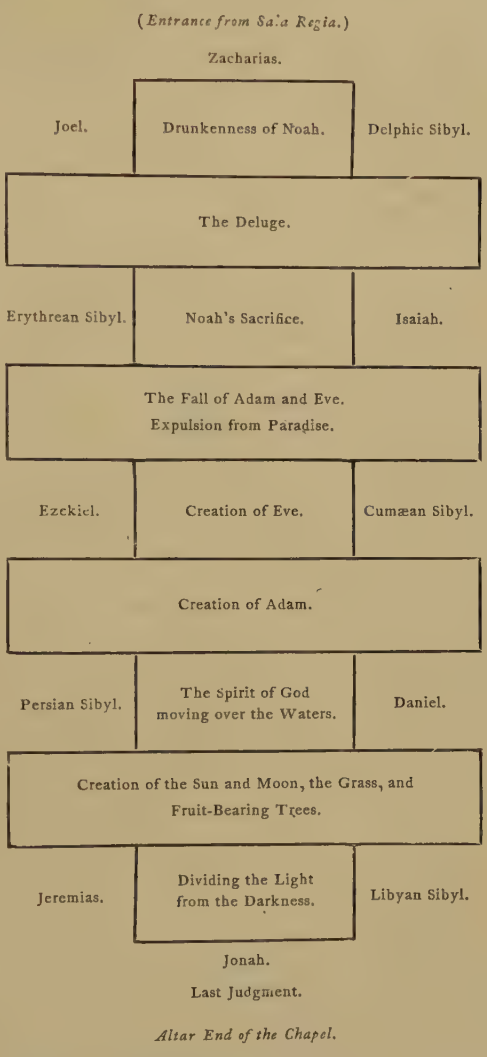


Fig. 496. Disposition of Frescos on the Ceiling of the Sistine Chapel. From the Guide-Book of Dr. Gsell-Fels.

face in the middle of the ceiling was so divided as to represent in nine frescos, alternately wide and narrow, the principal scenes of Genesis, from the creation to the deluge (Fig. 496). On the broad triangular pendentives of the vaulting are the seated figures of the prophets and the sibyls, who prophetically announced the coming of the Messiah (Fig. 498). In the four corresponding corner spaces are represented the Brazen Serpent, Goliath, Judith, and Esther, signifying the fourfold redemption of the people of Israel. On the lunettes, and above the window arches are the ancestors of Mary, silently awaiting the coming of the Saviour. To this highly suggestive and

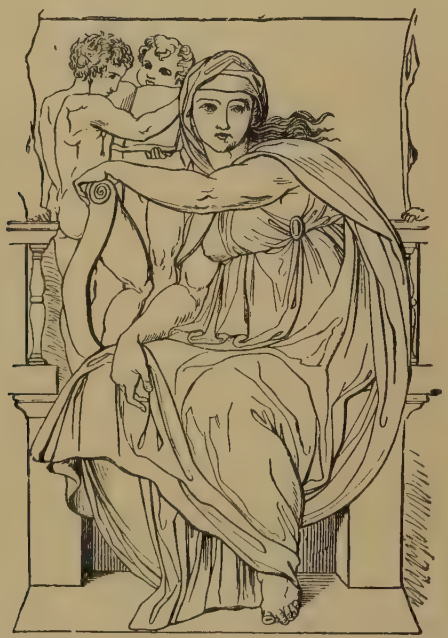


Fig. 498. The Delphic Sibyl. From Michelangelo's Fresco. Sistine Chapel, Rome.

impressive display of scenes and personages he added, furthermore, on painted pedestals and in other subordinate positions, a host of noble figures in tints of gray and bronze, which simply serve to give to the architectural *ensemble* an incomparable animation, without, however, confusing the eye or disturbing the repose of the whole.

Words can give but a faint conception of the unfathomable depth and the inexhaustible richness of this work. We will simply hint at a few of its most striking features. In the first place, the narratives of Genesis are here treated with a grandeur such as will hardly ever again be produced by art. The form of the Father as he comes at-

tended by cherubs, and as it were borne on a mighty wind, to separate Light from Darkness (Fig. 500 and the larger figure of the Father, Fig. 501), to assign to the heavenly bodies their courses, and to create the first man, is full of majesty. In the creation of Adam (Fig. 499), an electric spark of animation seems to enter the members of the slumbering form when it is touched by the Creator, and to wake it into life. The first human beings are represented as befits a primeval race, possessed of the highest beauty and of unimpaired vigor; while over the form of Eve, who comes forth at God's command with the timid manner of a child, the master has diffused a sweetness and loveliness elsewhere foreign to his works. Throughout, he with a few strokes produces at the same time the deepest and



Fig. 499. The Creation of Adam.

the highest effects. Hence his prophets and sibyls are to be reckoned among the most wonderful productions of art. Raised high above the human level, and at the same time bearing the deepest impress of meditation and abstraction, of inquiry and of speculation, they seem, in their solemn self-absorption, to typify the ardent longing, the painful yearning, of ages and nations for the promised Redeemer. Truly grand and simple are the four representations of the Deliverance of the Israelites, which, like all the other scenes in these frescos, have reference to the Messiah and his work of redemption. In the thirty-six groups of the Ancestors of the Virgin Mary (Fig. 502) the same fundamental idea of a painful, longing expectation is conveyed in a multitude of striking subjects; while the attitudes, the grouping, and

the gestures display a simply overpowering wealth of inventive faculty. Finally, the many nude figures, which fill every vacant space on the painted pedestals and cornices of the vaulting, must be ranked with the noblest works of their kind in the whole domain of modern painting. They show in a wonderful way the mastery of form and the boldness and vigor of imagination in virtue of which Michelangelo was supreme in his art.

Again, though the plastic character is predominant, there are a successful coloring and a depth and warmth of tone which are still distinctly visible, despite the coating of black from the incense smoke and the candles, which grows thicker from year to year. The whole



Fig. 500. Creation of Light. From Michelangelo's fresco in the Sistine Chapel, Rome.

work gives most convincing proof of the unconquerable energy of the master, more especially when we bear in mind that this was his very first attempt in the difficult technique of fresco painting.

Some thirty years later (from about 1534 till 1544), and when he was well advanced in years, Michelangelo, by command of Pope Paul III., painted his Last Judgment on the altar wall of the same chapel. Here he more boldly than ever departed from all the traditions of Christian art. Whoever should expect to find here the well-ordered rows of the elect of saints and angelic choirs, etc., forming a nimbus of heavenly glory around the Redeemer as he sits upon his throne of ethereal light and splendor, would meet with a sad disappointment. Michelangelo wished to portray in the most violent

Part of the ceiling of the Sistine Chapel covered with fresco painting by Michelangelo Buonarroti. Only a very small fragment of the whole composition is shown here. The subject of the principal group is the creation of man. The figures immediately adjoining are purely decorative, and it is to be noticed that what we have in this picture is a piece taken crosswise out of the composition, the greater length of this photograph being in the direction of the breadth of the fresco.



MICHELANGELO

"CREATION OF ADAM" FROM THE FRESCO IN THE SISTINE CHAPEL OF THE VATICAN



movements of the human body the fierce rage of the passions; and only one scene in the Judgment is fitted to his purpose—namely, that in which the world-appalling sentence is pronounced, "Depart from me, ye cursed!" Terror, despair, impotent rage, the conflict between fear and hope, are everywhere visible; but they are not the emotions of Christians who have sinned, and have been shut out from all hope of salvation, and who have awakened to the terrible fact that for them heaven is forever lost. On the contrary, one imagines that he sees before him the ancient Titans and Giants, as they are hurled by Zeus the Thunderer down into the abyss. And the tumultuous angels



Fig. 501. Figure of the Almighty. From the group represented in Fig. 128.

in the air around, bearing in their hands the instruments of martyrdom, seem, in full accord with this idea, to cry aloud for vengeance; the saints, as they congregate around the throne, demand justice; the struggles of the damned with the fiends of darkness become a contest between athletes for life and death; even the grim ferryman in his boat below, who beats back with his oar the wretches who beg to be taken in—an idea already made use of by Signorelli, and originating in Dante's great poem—is quite in harmony with the merciless tone which pervades the whole piece. Finally, to show that all hope of mercy has vanished, she who is the never-failing intercessor with

Christ, the Virgin Mother, in her profound agitation shrinks in awe by her Son's side, and shudderingly averts her countenance, generally so gracious.

If we place ourselves at this extreme standpoint of the artist, we must, perforce, confess that he has expressed his thought with a depth and force unmatched in the whole domain of art. In defiance of all the laws of nature, this mighty genius, so far from showing any impairment of his powers in old age, actually attains in this work the highest pitch of excellence. Who has ever succeeded in depicting with such absolute mastery of the whole domain of form, and with such unerring hand, every imaginable grouping, distortion, fore-



Fig. 502. Group of the Ancestors of Mary. From the fresco by Michelangelo. Sistine Chapel, Rome.

shortening, every possible movement of rushing, falling, climbing, wildly agitated human figures, as he has given them here, when he was a man of almost seventy? But though the prudishness of modern times has (by command of Paul IV.) in divers ways altered the original appearance of this fresco by painting over many of its nudities, and though the fumes of incense have clouded its once bright colors, we can nevertheless still perceive with what skill the artist contrived to produce in this great fresco, with its height of 60 feet, an unequaled clearness and harmony of effects, in spite of the enormous multitude of figures it contains. Yet, though he will ever live in this painting as one of the greatest of artists, it is not to be denied that we

no longer see in it the native majesty, the devotional spirit, and the symmetrical beauty of his ceiling frescos; and that in his Last Judgment he has given free scope to that mighty demoniac force which was destined soon to hasten the downfall of art.

To this same later period of his life belong two other frescos in the Capella Paolina of the Vatican—the Conversion of Saul, and the Crucifixion of Peter. These remained for a long time covered with grime, but have now been cleaned; and both, but especially the first, exhibit a high degree of dramatic spirit.

There appear to be in existence no completed easel pictures by his hand, with the exception of the Holy Family already mentioned, although an unfinishd Madonna with Angels, formerly in the possession of Mr. Labouchère of London, but now in the National Gallery, is commonly assigned to the master. As we have said, he had no liking for this class of pictures, and painted them but seldom. Of the picture of Leda, which he executed in distemper, there is an old copy in the Royal Schloss at Berlin. Other work of this kind was done by his pupils, and imitators after his designs. He especially employed in this way Fra Sebastiano del Piombo (Luciani, 1485-1547), who had acquired a masterly power of coloring in the Venetian school under the influence of Bellini and Giorgione, and who understood how to turn his skill to account in portraying the grand thoughts and forms of Michelangelo. He is probably the author of a painting now in the National Gallery, London, representing the Dream—a poetico-allegorical composition of the master's—copies of which are also found in other places. The masterpiece of this excellent artist—the Raising of Lazarus, which occurs in the same collection (Fig. 503)—is also probably founded on a design by Michelangelo. It was executed in 1519, while Raphael was engaged on his great Transfiguration, and was designed to rival that famous painting. To the same period (1520) belongs the large and beautiful panel picture of the Martyrdom of S. Apollonia or of S. Agatha, in the Pitti Gallery at Florence. A Crucifixion, of deep expression and finely executed, in the Berlin Museum, has been ascribed to Sebastiano, but is now given to a later follower of Michelangelo; and a Dead Christ lamented by Mary Magdalen and Joseph of Arimathea—a group of colossal half-figures, of intense tragic power of expression, and powerful delineation of form—is undoubtedly Sebastiano's work. That Sebastiano had already, as a pupil of Giorgione, attained high eminence on his own merits, is proved by the most important of his earlier works—a S. Chrysostom in animated conversation with several other saints. This painting, which is one of remarkable beauty and characterized by great warmth of color, is to be seen in the Church of S. Giovanni

Crisostomo at Venice. This artist was also highly distinguished as a portrait painter, as is evidenced by his great and boldly conceived portrait of Andrea Doria in the Palazzo Doria at Rome, and an admirable female portrait in the Städel Museum at Frankfort.



Fig. 503. The Raising of Lazarus. By Sebastian del Piombo. National Gallery, London.

Several compositions of Michelangelo were also carried out by Jacopo Pontormo (properly Jacopo Carucci), a pupil of Andrea del Sarto. Thus we have in the Palace of Hampton Court an exceedingly animated picture of Venus and Cupid, which picture is thought

to be a replica of that in the Uffizi at Florence; while the design of both has been ascribed to Michelangelo. Marcello Venusti, too, oftentimes imitated Michelangelo's compositions. His best work of this kind is a small copy of the Last Judgment in the Naples Museum. It is especially noteworthy because it was painted before alterations were made to make the great picture accord with later ideas of propriety.

Among these imitators, Daniele da Volterra (properly Ricciarelli), a pupil of Sodoma and of Peruzzi, possessed most originality and merit. His principal work is the famous Descent from the Cross, in the Church of the Trinità de' Monti at Rome, which is full of fine action and profound pathos. Less agreeable, on the other hand, is his crowded picture of the Slaughter of the Innocents in the Uffizi at Florence.

During the remainder of the sixteenth century the art of painting at Rome and at Florence lives almost entirely upon the imitation of Michelangelo, under the dominion of whose grand forms and bold ideas the whole age remained in powerless submission, until at last it had no creative power of its own remaining. It was the fashion to copy the exaggerated muscularity of his figures, but without his knowledge of anatomy; to ape in externals the attitudes, the strong postures and action, of his figures, without being able to infuse into them the animating soul; to delight in quantity, in colossal pictures, and unparalleled rapidity of execution, without ever thinking of putting into their works any genuine life, any thoroughness of execution or aptness of characterization. The lofty, ideal style was transformed into an odious mannerism, in which conscientious designing gave place to superficial dexterity, and color utterly lost all truth, warmth, and harmony. Only in simple portrait painting was any meritorious work done. The chief representatives of this art were (at Florence) Giorgio Vasari of Arezzo (1572-74), one of the most loyal of the admirers of Michelangelo, and well known on account of his attractive Lives of the Artists of Italy, which has formed the groundwork of later histories of Italian art; and Francesco Salviati (properly de' Rossi) and Angiolo Bronzino, of whom the last-named still ranks very high as a portrait painter, while the picture in the National Gallery, London, called in the latest catalogue, Venus, Cupid, Folly, and Time, must not be forgotten. In Rome the principal representatives of the degenerate mannerism of the day were the brothers Taddeo and Federigo Zuccaro. In nearly all of these artists we see good original talent perverted by the false taste of the period.

C.—OTHER FLORENTINE MASTERS.

So rich in artistic gifts was the favored city of Florence, that besides the two great masters, Leonardo and Michelangelo, it produced some other able painters who succeeded in attaining high independent rank and a free and noble style.

First among these was Fra Bartolommeo, or, as he was called before he entered the priesthood, Baccio della Porta (1475-1517), born in the same year with Michelangelo, though dying at a much earlier date. He received his early training from Cosimo Rosselli, but soon came under the powerful influence of Leonardo, whose depth of characterization and whose delicate method of painting, he strove to master. We see in the Uffizi a kind of diptych consisting of the two pictures dating from this early period, the Nativity and the Presentation of Christ in the Temple, both exhibiting the scrupulous finish of miniatures. Baccio had already won great distinction in his art, when the condemnation and burning at the stake of his friend Savonarola (1498) gave him so severe a shock that he entered the Dominican Order, and sought to renounce art altogether. It was only at the urgent entreaty of his friends and brethren in the order that he returned again to the art he had abandoned; and when, in 1504, Raphael came to Florence, he became attached to the worthy *frate,* learned from him his method of color, and, in return, gave him instruction in perspective. Fra Bartolommeo's peculiar sphere is devotional painting; and here he stands the equal of the greatest and noblest masters. His figures are full of deep sensibility, and at the same time free in their action, nobly draped, and of a ripe beauty. But what, above all, contributes to the impressiveness of his pictures is the magnificent grouping, the well-balanced composition of the whole—an effect which, nevertheless, is produced without any sacrifice of freedom. In his coloring we see still further developed the same delicate gradation which Leonardo exhibited, and by which he laid the foundation of the art of aerial perspective; and in his best works he combines a rare strength and depth with a bright freshness of coloring. In fresco he did but little, and of that little not much now remains. Still, what is left of a Last Judgment, executed in 1499 in the Convent of Sta. Maria Nuova at Florence, is very well worthy of notice. It has been removed from the wall, and is nevertheless in bad condition. It consists of two rows of magnificent figures of apostles and saints sitting enthroned on clouds, with Christ represented in the midst of them in the fullness of majesty and divine repose—a work which is said to have exerted a decisive influence on the youth-

ful Raphael. Several of the finest of his many altar-pieces are still to be seen at Florence. To his early period belongs the Madonna appearing to S. Bernard, in the Gallery of the Academy. It is not altogether successful in the expression of the Virgin and the Angel; its coloring, too, is glaring and inharmonious, after the manner of most of the early Florentine painters. Nevertheless, the figures of the saints are full of dignity. Most of his other works belong to his second epoch. Thus there is a Madonna accompanied by Saints in the Convent of S. Marco—a work of very high merit, full of power, and marked by great depth and warmth of coloring. Then there is a Resurrection with four Saints in the Pitti Gallery—a picture full of impressive dignity and beauty. In the same gallery is his Descent from the Cross—one of the grandest works of the artist (Fig. 504), full of an expression of deep anguish, strikingly shown, in its different degrees, in the figures of John uttering violent lamentations, of Mary utterly bowed down by her affliction, and of Mary Magdalen giving free way to her grief and her tears. The Pitti Gallery likewise contains the colossal figure of S. Mark, which the master painted expressly as his answer to the accusation that he was unable to paint large figures. Here the drapery is remarkably fine and impressive; but the action of the piece is rather stiff, the face rather empty in expression; and there is no mistaking the unfavorable influence upon this artist of Michelangelo's frescos of the Sistine Chapel. One of the most beautiful compositions of this artist is an unfinished picture on a brown ground, now in the Uffizi. It represents the Madonna seated, with her Child, the little S. John, and S. Anne, and surrounded by several saints. It is an extremely beautiful and pleasing picture, of admirable symmetry in its composition, impressive and grave in its expression. There are other important pictures by him in the churches of Lucca. In the Cathedral of S. Martino is an altar-piece representing the Madonna enthroned, attended by saints and by angels playing on musical instruments (1509). The expression of this work is noble, and its coloring brilliant and harmonious. To the same year belongs a painting in S. Romano of Lucca, representing God the Father with hovering angels, and Mary Magdalen and S. Catherine of Siena beneath—one of the most perfect creations of art, and in beauty, dignity, and grace to be compared only with Raphael's works. On the other hand, the Madonna della Misericordia in the same church, which dates from the later years of the master, though its separate parts are very fine, is nevertheless not free from awkward grouping and far-fetched attitudes; and hence the effect is disappointing. Outside of Italy, paintings executed by this artist are very rarely met with. There is a Presentation in the Temple, formerly in the

Belvedere collection, Vienna, now in the Imperial Museum within the city; two notable altar-pieces of the Enthroned Madonna with Saints in the Louvre, and a similar picture in the Cathedral of Besançon.

A worthy colleague of Fra Bartolommeo was Mariotto Albertinelli, who adopted his friend's style, and who often completed the latter's works. This was the case with a fresco in Sta. Maria Nuova, Florence, and an altar-piece of the Assumption of the Virgin in the Berlin Museum. His finest work is the Temptation, in the Uffizi



Fig. 504. The Descent from the Cross. By Fra Bartolommeo. Pitti Palace, Florence.

Gallery. It is full of a graceful and deep sensibility, and at the same time is remarkable for the easy flow of the drapery and for the noble rhythm of its composition. The cordial meeting of Mary and Elizabeth is here treated much after the same manner as in Andrea Pisano's bronze door of the Baptistery, save that the painter has intensified the expression, and more fully developed the picturesque contrast between the older Elizabeth and the younger Mary.

Freer and more independent was the development of a younger artist, Andrea del Sarto (properly Andrea d'Agnolo), (1487-1531).* A pupil of Piero di Cosimo, he, like so many of his contemporaries, was powerfully stimulated by the study of the two famous cartoons of Leonardo and Michelangelo. Still, as he further de-

* "Andrea del Sarto," by A. von Reumont; Leipzig, 1835.

veloped, the gifted Andrea departed from all the previously received methods of Florentine art, and became a colorist whose equal had up to that time never appeared in Italy, and, if we except the Venetian school and Correggio, has never since been seen. What was handed down to Andrea as the precious heirloom of Florentine art—though here we must recognize also the special influence of Fra Bartolommeo, twelve years his senior—was the pregnant style of design, the fine sense of symmetry in composition (to which, however, he gave greater freedom by the rich and varied spirit of his single figures), and, finally, a dignified treatment of drapery. But the chief excellence of Andrea, as compared with his contemporaries, in his incomparable blending of colors, his delicate flesh tints, and his golden chiaroscuro, the transparent clearness even of his deepest shadows, and his entirely original and perfect style of modeling. In the course of his short life, troubled as it was, he displayed an amazing fertility. He executed several large frescos, and raised that art to an unprecedented degree of perfection in coloring. The panel pictures painted by him are very numerous; and though of these some are rather hastily executed, unfinished, and either in glaring colors or too pale and faint, still the majority of his authentic works possess a high degree of beauty. Like Fra Bartolommeo, he restricted himself to religious pictures; but he does not, like Bartolommeo, look at his subjects from the point of view of deep religious feeling and a high ideal conception, but rather from that of worldly grace and loveliness. We oftentimes miss in his works the warmer sympathy of the master, and detect a certain indifference in his frequent repetition of the same type of countenance. Now and then, however, his works are enlivened by a noble expression of true sentiment; and nearly always there is some genial trait that has a pleasant effect on the beholder.

Of his frescos, the first three in the vestibule of the Compagnia dello Scalzo at Florence are the earliest. Executed in chiaroscuro, they represent the history of John the Baptist; the scene where John baptizes the multitude is especially characteristic, and full of life. In later life he completed this series, adding to these three six other frescos, some of them possessed of great merit. He next painted, between 1511 and 1514, the frescos in the vestibule of S. Annunziata—five scenes from the life of S. Philip Benizzi, the Adoration of the Magi, and the Birth of the Virgin—works not possessing any high dramatic force, it is true, but composed with great skill, full of vigorous life, and of finely developed and brilliant coloring. His style and his mastery of the beauty of color are seen at their best in the celebrated Madonna del Sacco, a fresco over a door leading into the church from the cloister, executed at a considerably later date (1525).

A work of like perfection is the Last Supper in the refectory of the Convent of S. Salvi at Florence. True, it is not to be compared for depth and power with Leonardo's Last Supper; yet it is equally animated, and admirably grouped.

We can mention only the most important of this master's very numerous panel paintings. In the Pitti Gallery are several Madonnas and Holy Families, which portray the same simple subject in manifold variations. A Madonna enthroned on clouds, with four saints beneath, is not one of his most expressive pictures; but it is of very refined tone, and executed in a warm chiaroscuro. An Annunciation is painted with greater freshness and with more power; but at the same time it is harsher, and in the drapery it is even glaring. Another and somewhat smaller Annunciation, in which the angel kneels while the Madonna is seated, is extremely unsatisfactory in its expression, though in coloring it is light and brilliant. One of the most remarkable paintings in the same collection, that of four saints absorbed in a disputation about the Trinity, is one of the most perfect of Andrea's works, whether we regard the superb action of the noble figures, the strength and delicacy of the treatment, or the splendid grouping. Further, the Tribune of the Uffizi contains the celebrated Madonna di S. Francesco, also called the Madonna with the Harpies, dating from the year 1517—one of Andrea's masterpieces. Mary stands on a pedestal, which bears an inscription and has the corners adorned by harpies. The Virgin is a grand and imposing figure, holding in her arms the Child, who with much grace and naturalness is embracing her neck with his little arms. On the right is S. Francis, on the left S. John—both noble figures, and highly expressive; while the coloring of the entire work shows wonderful depth and clearness.

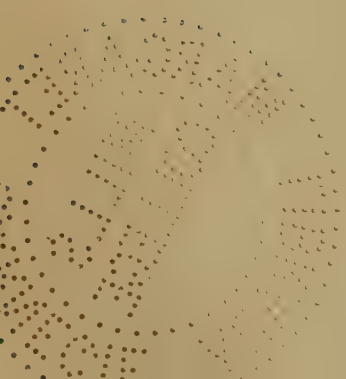
Soon after the completion of this picture (1518) Andrea was summoned to the French court by Francis I., who received him with distinguished honor. Unfortunately, he who as an artist was so worthy of respect, was, as a man, weak and devoid of character. He suffered himself to be allured back to Florence, frivolously abused the king's confidence, and was compelled to spend the remainder of his life at home, without ever finding a wider field for his activity, being dragged down by unworthy associations. That notwithstanding this he was able to accomplish so much excellent work (for instance, the later frescos already mentioned), reflects all the more glory on his better genius. Of the paintings executed by him in France there still exists in the Louvre collection the beautiful figure of a Charity, who holds two children on her lap, while a third is sleeping at her feet—a work of charming naturalness and admirable effects of color (Fig. 505). To the later years of the artist's life belongs a large picture

The Madonna of the Harpies, by Andrea del Sarto, a picture in the Uffizi Gallery in Florence. The name is taken from the carved figures on the antique altar, which is used here as a pedestal for the Madonna. The picture is one of the most highly finished of Andrea's work and is in excellent preservation, so that no one painting of his is better worth study.



ANDREA DEL SARTO—MADONNA OF THE HARPIES

FROM THE PAINTING IN THE UFFIZI GALLERY, FLORENCE



of the Madonna enthroned, with attendant saints (1528), in the Berlin Museum, in which the splendid grouping, and the lifelike characterization point to the very high place this picture held before it was ruined by neglect and careless cleaning. Of still later date (1529) is a no less excellent and famous painting in the Dresden Gallery, the Sacrifice of Abraham.



Fig. 505. Charity. From a picture by Andrea del Sarto. Louvre.

We must mention, as a co-worker and imitator of Andrea, Marcantonio Franciabigio, who, emulating him, painted in the vestibule of the Compagnia dello Scalzo two scenes from the history of S. John, and in the vestibule of the S. Annunziata the Betrothal of the Virgin. In the latter work he approximated with much success to the style of his far more eminent friend. Among his pupils, Andrea Pontormo, already mentioned, was a portrait painter not unworthy of his master, while in his historical pictures he fell under the influence

of Michelangelo. Others of his pupils—such as Domenico Puligo and Rosso de' Rossi (died 1541), the latter of whom executed a good many works in France—fell into a pale, faint style of coloring, and suffered the beautiful coloring of Andrea to degenerate into an unnatural delicacy and a straining after forced effects.

Finally, we may mention here Ridolfo Ghirlandajo, son of Domenico, and a pupil of Fra Bartolommeo, who in his earlier works (two scenes from the life of S. Zenobius in the Uffizi Gallery) gave evidence of high aspiration, but who afterward relapsed into a spiritless mannerism, and into the old inharmonious method of color of the early Florentine painters.

D.—RAPHAEL AND HIS SCHOOL.

While the masters of painting, thus far considered, were of the Florentine school, we have now to turn to another great master of this art, who, in so far as his early development is concerned, was of the Umbrian school—Raphael Santi (erroneously called Sanzio), a native of Urbino, born in 1483; died at Rome in 1520. The thing that is most worthy of admiration in Raphael is a certain harmonious combination of all intellectual endowments, such as is but rarely seen even in the greatest artists: in only one other and very similar master, of another art indeed—Mozart—does it occur in the same degree of perfection. While in other men, even of the first rank, one gift or another predominates—whether it be the gift of strong characterization, or that of producing the highest expression of the sublime—in Raphael, on the contrary, we find all the individual traits of intellectual life incomparably equipoised; and the highest expression of this harmony is perfect beauty. But this beauty does not consist merely of sensuous loveliness or fascinating grace; it is thoroughly permeated by thought, and strongly characterized. Each beauteous form nobly and powerfully expresses one or another feeling of the soul, ranging from the tender to the sublime. It is a noble spirit of moral dignity that gives it its full nobility.

This moral power we recognize, above all things, in the process of Raphael's development. As a delicate boy, he was bred amid artistic influences; inasmuch as his father, Giovanni Santi was himself an estimable painter of the school of Perugino. After his father's death (1494), the young Raphael came to Perugia, and studied under that chief master of the Umbrian school. For the young pupil it was of great advantage that his genius got its first direction from a school whose works sprang from the inward feeling of the soul, and were

inspired with exquisite tenderness. But that which, in the hands of Perugino and nearly all the other artists of the Umbrian school, had fallen into a stereotyped mannerism, received from the youthful Raphael a new and genuine life, because it was received by him in a fresh and earnest spirit. As he grew to be a youth full of life and genius, and the school had nothing more to offer him, in his desire for a higher development he went in search of further incitements, and found them at Florence; which city he first visited for a short time in 1504, and made a longer sojourn there in 1508. The cartoons of Leonardo and Michelangelo prompted him to earnest study; but at the same time his eyes were opened by the magnificent works of the early Florentine artists—from Masaccio down, and especially by the works of that master himself—to the whole fullness, variety, and depth of real life. He also assiduously cultivated the acquaintance of contemporary artists. In particular, it was from the noble Fra Bartolommeo that he learned not only a fresher method of coloring, but also the secret of symmetrical yet free grouping. Still, with all this gentle and almost feminine receptivity the greatness of Raphael lay in the masculine vigor in virtue of which he was enabled to blend together and assimilate these diverse influences, and, avoiding mere eclecticism, by his own native gifts to develop a style peculiar to himself.

At this point, in the year 1508, in his twenty-sixth year, came the call of the art-loving Pope Julius II., who summoned him to Rome, there to be intrusted with the execution of most important works. Here begins for Raphael the epoch of his highest mastership, which found employment in the noblest and greatest subjects, and in an almost endless series of glorious works during the few years which remained to him before his death in 1520.

But the master was not even yet content with his achievements. In the full maturity of his powers, as he profoundly studied the works of Michelangelo and the remains of ancient art, he found himself stimulated to fresh development; so that each succeeding work becomes the occasion of enlarging his knowledge. None of the results gained by contemporary art was disregarded by him. He always knows how to appropriate what is essential—what, in the works of other artists, is of genuine worth; and even as regards coloring, many of his creations may well compare, in point of clearness, depth, and warmth, with the best works of the Venetian school. In the whole domain of the materials then at the disposal of art, he knew no limitations. He ranks as high in grand symbolic paintings as in bold historical compositions. He is as great a master in the dignified treatment of Christian subjects as in his graceful and animated treatment

of ancient mythology; as great in portraiture as inexhaustible and thoughtful in religious painting, properly so called, and especially in Madonnas and Holy Families. And with all this vast creative activity he recognizes only one self-imposed limitation—beauty: hence, though his span of life was short, his works are imperishable. He steadily progressed; but he was ever true, beautiful, and pure, and freer than any other master from superficiality and mannerism; and he produced a vast number of works, elevating to men of every race and of every age, and before whose immortal beauty artists of every school unite in common homage.

Among the works of his first epoch are several pictures of the Madonna, two of which are now in the Berlin Museum. The earlier of these two paintings betrays some constraint in the treatment of form and in action, and is somewhat heavy in coloring; and on this account we may well hold it not to be a work of the master. But the later picture, a Madonna between S. Francis and S. Jerome, is a charming conception, with noble action and clear, golden-toned color. Still more finely executed, but marked by the same fervent spirit, is a little round picture of the Madonna, formerly in the Palazzo Connestabile at Perugia, but now at the Hermitage at St. Petersburg. Next to this comes the Coronation of the Virgin in the Vatican collection. This, too, shows the influence of Perugino; but it is one of the best and purest works of the Umbrian school. At the close of this first, youthful epoch stands the famous Sposalizio in the Brera at Milan (Fig. 506)—the Betrothal of the Virgin (1504). In this early work we see, combined with perfect clearness and warmth of coloring, a freedom in the grouping, a living beauty in the figures, a lightness and grace of movement, far surpassing the best efforts of the Umbrian school, and reminding us of the Florentine masters. A comparison with Perugino's painting in the Museum at Caen shows how far the pupil had even then outstripped that master. A noble domed edifice forms an impressive background to this picture.

It was about this time that Raphael abandoned the school of Perugino; and in the succeeding four years of his sojourn at Florence falls the great turning-point of his artistic life, when the nice sensibility and beauty of form which he got from the Umbrian school were to blend harmoniously with the more masculine life and stronger characteristics of the school of Florence. Under these new conditions his style acquired a superb freedom and a spirited freshness of expression. His Madonnas, before almost girlish, are now in the full bloom of maidenhood; and in drawing, modeling, and coloring the artist gives proof of a vigorous independence. Among the earliest of his works exhibiting this transition we must reckon the simple yet strikingly beautiful

Madonna del Granduca in the Pitti Palace at Florence. Then to the period succeeding his first brief sojourn at Florence are to be referred several works of greater compass; as, for instance, the fine Madonna di Ripalda, formerly in the Royal Palace at Naples, but now in Lon-



Fig. 506. The Betrothal of the Virgin (Lo Sposalizio). By Raphael. Brera Gallery, Milan.

don, which he executed at Perugia for the nuns of S. Antony of Padua. It represents the Madonna enthroned, accompanied by S. Peter and S. Catherine, S. Paul, and S. Rosalia. At the foot of the throne the infant John presses eagerly forward to pay his homage to the Child Jesus. The latter raises his little hand in the attitude of

benediction, and the mother lovingly presses him to her bosom. Further we have, dating from the year 1505, a splendid enthroned Madonna, with the noble figures of John the Baptist and S. Nicolas of Bari, at Blenheim in England, but originally painted for the Church of the Servi at Perugia. In the same year he painted in the Church of S. Severo at Perugia his first original fresco—a Christ glorified, seated on a throne between two hovering angels; overhead a dove, and in the clouds a representation of God the Father; beneath, on each side, three superb figures of saints seated on clouds. Here, too, the spirit of Florentine art pervades the loveliness and beauty of the Umbrian school; and the noble grouping of the whole may be regarded as due to the influence of Fra Bartolommeo's fresco in Sta. Maria Nuova.

The effect of Raphael's second and more protracted stay at Florence was to adopt still more decisively the ways of Florentine art. Accordingly, the works dating from this epoch show a gradual progressive abandonment of his earlier ideas. To the beginning of this epoch is to be referred a Madonna from the Casa Tempi, now in the Pinakothek at Munich. The Madonna is painted in a standing posture, tenderly pressing her Child to her bosom. Then come three mutually related pictures of the Madonna, who is represented as seated in the midst of a pleasant landscape, and observing the graceful sport of her Child with the infant John. This same subject is treated with some constraint in the Madonna with the Goldfinch (del Cardellino), in the Tribune of the Uffizi; freer and more unconstrained in the Madonna in the Meadow, in the Belvedere at Vienna; developed to consummate grace in the Belle Jardinière, in the Louvre at Paris, though this picture was painted in part by a pupil, perhaps Ridolfo Ghirlandajo (Fig. 507). Raphael carried out the same idea still further in a picture of the Holy Family to be found in the Pinakothek at Munich. Here Elizabeth and Mary, who face each other, kneeling, look with delight on the simple sports of the children; S. Joseph completing the strictly pyramidal grouping, which is nevertheless arranged with the utmost freedom. To this same period belongs the S. Catherine of Alexandria, now in the National Gallery, London —one of Raphael's most charming figures. The saint stands amid a bright, delicately drawn landscape. In treatment and expression the work resembles the Belle Jardinière; but in coloring it is warmer and softer. To the close of this epoch are to be referred the Madonna del Baldachino in the Pitti Gallery, Florence, which is unfinished, and the famous Entombment of the year 1507, in the Borghese Palace at Rome. As being the first work in which Raphael attempted to represent an event involving any dramatic action, this picture shows with what wonderful rapidity the powers of the artist, now only twenty-

four years old, had developed, though neither in expression nor in action does entire freedom even yet appear.

It was about the middle of the year 1508 that Raphael received a flattering invitation to the court of Julius II., there to undertake one of the most important tasks that could be given to the art of that day.



Fig. 507. La Belle Jardinière. By Raphael. Louvre.

This was to embellish the splendid chambers of the Vatican with paintings in which the spiritual power of the Papacy was to be glorified. Under the hand of Raphael these paintings became the highest expression of the combined knowledge, the profoundest spiritual thought of the time, and at the same time the culmination of all the

efforts and of all the progress made in Italian monumental painting from the time of Giotto. Three chambers (Stanze) of the Vatican, and one large hall, are covered, both on their walls and ceilings, with these paintings, and hence are known as Raphael's Stanze (Fig. 508).

He painted first the pictures in the Camera della Segnatura—representations of Theology, Poetry, Philosophy, and Jurisprudence; that is to say, the sum of intellectual activity as then understood. Theology is set forth in the so-called Disputa. Above is depicted the Church Triumphant; in the midst Christ throned upon clouds, His countenance expressive of a divine gentleness and compassion; beside Him are the Madonna and John the Baptist, humbly interceding with him as the Saviour of the world; beneath these the Holy Spirit, in the form of a dove; and, in the upper space of all, God the Father in a glory of angels. On either side are arranged the redeemed, seated upon clouds—glorious shapes of consummate beauty and freedom of treatment. The entire upper portion of this picture is the complete development of an early work by Raphael in San Severo at Perugia. On the earth beneath are a number of Fathers of the Church, bishops, and teachers, who are grouped about an altar, on which is the pyx containing the Host. This group is characterized by animation, inspired faith, deep research, and profound reverence, in opposition to doubt and dispute; all expressed with incomparable vigor and depth of characterization. The picture is the crown of all religio-symbolic painting, and at the same time is conspicuous for enchanting beauty and life. The execution is careful, even to the smallest detail; the coloring, golden, clear, and fresh.

The School of Athens, on the opposite wall, embodies no less admirably the majesty of the intellectual life of antiquity. Plato and Aristotle, figures of the most delicate individuality, grouped in the center of a lofty wall, present a most picturesque and thoughtful contrast. About them, in unconstrained groups, are standing the other philosophers of antiquity. Through the power of a lively sympathy, a marvelous assemblage of famous men is represented—eager argument, proving and disproving, doubting, believing—all in accordance with their character, age, and temperament. The execution in this picture is also of extreme finish; although, perhaps, general effect is more aimed at.

The third great wall picture, the Parnassus, illustrates the liveliest conception of an elevated poetical nature. Apollo is playing upon the violin, with an air of pleasing *naïveté*, surrounded by the noble forms of the muses and of the celebrated poets of antiquity and of modern times; he himself throned in youthful grace. A window which breaks the wall on this side of the room is made use of in a

I.

(The Fire in the Borgo is the only one of the four frescos in this room painted by Raphael.)

II.

Over the Disputa, on the Vault,
Theology.
Over the School of Athens,
Philosophy.
Over the Parnassus,
Poetry.
Over the Jurisprudence, and the three Cardinal Virtues,
Justice.

In the angles of the vault, painted in imitation of mosaic,
at *a*. The Fall of Man.
b. The Flaying of Marsyas.
c. Judgment of Solomon.
d. Astronomy.

III.

Over the Expulsion of Heliodorus,
Moses and the Burning Bush.
Over the Mass of Bolsena,
The Sacrifice of Abraham.
Over the Meeting of Attila and Leo I.,
The Promise of Abraham (sometimes called
God appearing to Noah).
Over the Deliverance of Peter,
Jacob's Dream.



Fig. 508. Plan (to no scale) of the Stanze of Raphael, with the Loggie of Raphael on the Cortile di S. Damaso. In the plan, W. W. W. stands for windows. The doors and windows are not so symmetrically placed in reality as indicated in the plan.

masterly way in the composition of the picture; and a new beauty is gained by means of what would seem to be a misfortune.

On the opposite wall, which is that containing the large window illuminating the whole, Jurisprudence is represented in two pictures equally full of beauty. The smaller historical scenes, and also the allegorical pictures on the vaulting, Theology, Philosophy, Poetry, Justice, corresponding to the wall paintings below, also contain much that is admirable.

These pictures were completed in 1511; and in the following year Raphael began the pictures in the Stanza dell' Eliodoro. It was the object of the painter to illustrate in this room the heavenly aid and protection vouchsafed to the Church, with the addition of references to events occurring in his own time. The method of representation is no longer in the calm tone of symbolic composition. It is full of movement and of intense dramatic life; and at the same time displays greater energy and boldness in coloring and drawing. Probably the paintings by Michelangelo on the ceiling of the Sistine Chapel exerted an influence upon Raphael in the treatment of these subjects. The first picture represents Heliodorus driven by avenging angels out of the Temple of Jerusalem, which he was about to pillage. The terror of the plunderer of the sanctuary, the superb wrath of the shining horseman, the dismay of the spectators, are all represented with such power in the expression of momentary action, that the work stands as one of the loftiest efforts of dramatico-historical art. With what majesty and calmness the figure of the Pope, entering upon the scene of this stormy encounter, maintains the equipoise of the work! One does not think of the anachronism, which is lost in the simple greatness and truth of the representation. Equally remarkable for its blending of different periods is the Mass of Bolsena, which is painted on the window wall, and which, like the Expulsion of Heliodorus, is rich in portraits of distinguished contemporaries, and also furnishes another proof of the facility with which Raphael triumphed over difficulties of space.

The scholars of Raphael evidently bore a part in the execution of these pictures, which were not completed until 1512. On the death of Julius II. and the accession of Leo X., so many orders were crowded upon the artist that he was compelled to leave a larger share of the work on the remaining frescos to his scholars, and, finally, simply to supervise their execution according to his cartoons. The Liberation of S. Peter from Prison, painted upon the second window wall of the same room, is one of the most admirable of historical compositions. It is especially remarkable for the excellently managed chiaroscuro, which is the peculiar distinction of the picture.

The next fresco painted was the Attila, in which the invader is represented as turned aside from his attack upon Rome by the appearance of the apostles Peter and Paul—a scene wherein passionate excitement contrasts finely with the exalted calm of the heavenly figures and the assured dignity of the Pope. It should be borne in mind, however, that this use of strong contrasts here, as in the case of the Heliodorus, although picturesquely adapted and skilfully employed, is doubtless a reminiscence of those methods of the fifteenth century which were not yet quite outgrown. The pictures on the ceilings contain scenes from the Old Testament, dignified in composition.

The Stanza dell' Incendio begun about 1515, gets its name from the fresco which represents a Fire in the Borgo, that is, the then new suburb immediately adjoining the Vatican and the old basilica of S. Peter. This was extinguished through the intercession of the Pope (Leo IV.). This part of the story is given in the background of the painting, where the Pope is represented upon a balcony of the Basilica of S. Peter. But the relation of the Pope to the whole theme of the picture is admirably brought out by a group of women imploring assistance; while the foreground is filled with the figures of those escaping from danger, and of others rescuing the unfortunate (Fig. 509). The splendid action of these figures, generally naked, illustrating the various phases of terror and physical effort, are undeniably in Michelangelo's manner. The execution, however, is not free from a certain hardness.

The three other wall paintings in this room are of minor importance—the Victory over the Saracens at Ostia, the Oath of Leo III., and the Coronation of Charlemagne. However, the Hall of Constantine contains one of the most celebrated compositions of Raphael, which was, indeed, only completed after his death, by Giulio Romano —the Battle of Constantine, in which Maxentius was defeated at the Milvian Bridge before Rome. This picture is conspicuous for the prominence given to the principal personages by the great master, by means of vigorous composition, at the same time that he has elaborated certain episodes containing remarkable figures. This is, take it all in all, the most perfect battle-piece of modern art.

Another important work was the ten cartoons—i.e., full size drawings on paper—for tapestries, which drawings Raphael made between 1513 and 1514 at the command of Pope Leo X. The tapestries from these cartoons were woven at Arras in Flanders, and were intended to cover the walls of the Sistine Chapel. Seven of these cartoons are preserved in Hampton Court, near London. The tapestries themselves are at present in the Vatican, in a gallery devoted to them. They represent the most important events in the his-

tory of the apostles, with such lofty grandeur of conception that they may fairly be classed among Raphael's most finished creations, and make good his claim to the first place among historico-dramatic artists. The Miraculous Draught of Fishes is the first of the series—a

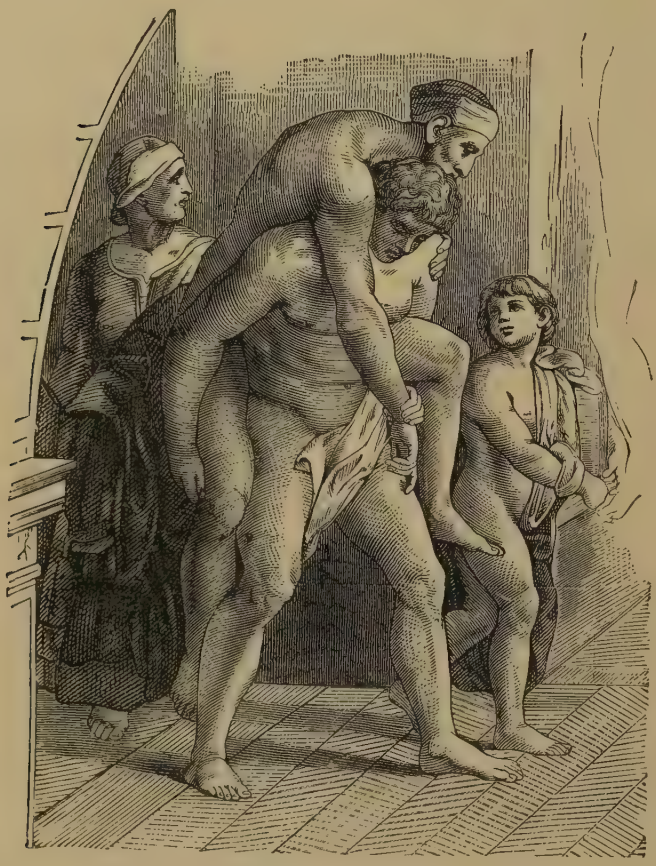


Fig. 509. Group from the Fire in the Borgo. By Raphael. Vatican.

picture vivid in conception and full of excited movement. The Giving of the Keys is noble and expressive. The Healing of the Lame Man is distinguished by inventive genius and admirable grouping. The Death of Ananias is a picture of great tragical power and extremely beautiful in expression; as is also the Stoning of S. Stephen. The miraculous nature of the Conversion of S. Paul is marvelously delineated. In the Punishment of Elymas the Sorcerer, who was smitten with blindness (Fig. 510)—a picture fully as impressive and admirable as the Death of Ananias—the sudden horror and con-

sternation of the moment are wonderfully portrayed. S. Paul preaching at Athens, and S. Paul at Lystra (Fig. 511), are both pictures of elevated beauty. The series is closed by the Imprisonment of S. Paul at Philippi. Several sets of tapestries were made in Flanders from these cartoons; one set was given by the Pope to Henry VIII. of England, and was afterward taken from England, while others are in the Museums at Dresden and at Berlin, and the Royal Palace at Madrid.

A second series of tapestries, also in the Vatican, numbering twelve in all, appear to have been, in part, executed after designs by Raphael, and contain several beautiful compositions.

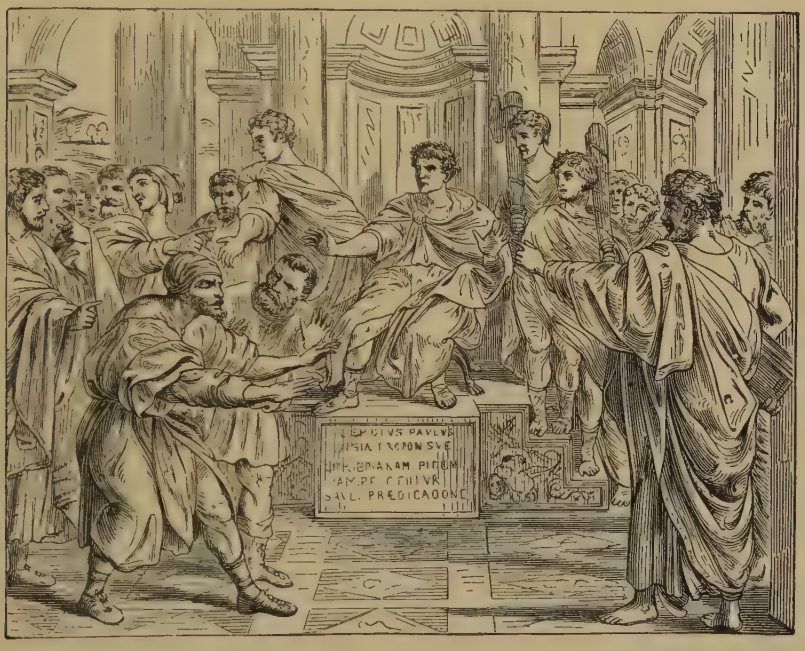


Fig. 510. The Punishment of Elymas the Sorcerer. From the cartoon of Raphael.

Raphael at the same time, at the request of Leo X., conducted the decorations of the loggie in the first court of the Vatican, begun by Bramante. Under his superintendence his pupils executed that series of scenes from the Old Testament, as well as several from the New Testament, in the rectangular divisions of the ceiling, which are known as Raphael's Bible. Although the coloring of these is somewhat crude and gaudy, as is apt to be the case with Giulio Romano

and others of Raphael's scholars, still the composition is of Raphaelesque beauty; and the pictures are instinct with that simple patriarchal dignity and grace which are characteristic of the old covenant. In the representations of the Creation, the influence of Michelangelo, in a milder degree, is recognizable. Raphael furnished sketches for the walls and pillars (Fig. 512) consisting of the most enchanting decorations, which were carried out by Giovanni da Udine, who especially excelled in this line of art. The spirit of antique art, in all its glory of lovely diversity and joyous pomp of color, was revived in these designs. Injured as they are to-day, and with their once



Fig. 511. The Sacrifice at Lystra. From the cartoon of Raphael.

open arcades filled with glass, the painting of these exquisite halls is among the most charming creations of modern art.

While Raphael made use of the assistance of his pupils in the extensive undertakings we have named, he painted with his own hand, in the year 1512, in the Church of San Agostino, the colossal figure of the Prophet Isaiah, in which he paid a tribute to the tremendous influence of Michelangelo, at the expense of his own individual style. However, two years later (1514), he painted a fresco in the little Church of Santa Maria della Pace, representing four sibyls attended by angels, full of enchanting beauty, as well as nobly grouped, and of a freshness, distinctness, and vigor of coloring such as has never

been surpassed in fresco painting. About this time Raphael also furnished the sketches for pictures in the dome of the Chigi Chapel in Santa Maria del Popolo.

In the frescos of the Farnesina Villa this inexhaustible master entered the realm of the classic divinities. The first of these—the Triumph of Galatea—he painted in the year 1514. The seashell chariot of the Goddess, drawn by dolphins, rides the waves; Nereids and Tritons surround her; and from the upper air charming little Cupids rain down their arrows. An atmosphere of smiling, jubilant happi-



Fig. 512. Border from the Loggie of Raphael. In the Vatican.

ness, of a beautiful rapture of life, fills the sea and the air, bathes the figures, and inwraps our senses, too, by means of the warm and tender coloring and the delicate, graceful design. In 1518 the scholars of Raphael painted on the ceiling of a hall of the same villa the history of Psyche, under his supervision. On the flat surface of the vaulting are two pictures, rich in figures—the Judgment of the Gods, and the Marriage of Cupid and Psyche. On the pendentives, Cupid, in countless variety of positions, and with a roguish grace not to be surpassed, is returning with the gifts of the different gods. The intermediate spandrels contain different scenes from the story, so com-

posed as to fit admirably into the several spaces to which they are confined, and full of fine movement and lifelike expression (Fig. 513). The execution of these pictures may be somewhat coarse; but they are, nevertheless, examples of the purity, freedom, and beauty of soul which lived in every creation of Raphael.

But the power of this marvelous spirit is by no means exhausted even by his long list of remarkable and extensive monumental works. Besides the productions already enumerated, besides his architctural labors, the building of St. Peter's, and his researches among the ruins of antique Rome, he found time to paint a number of easel pictures—Madonnas, Holy Families, large altar-pieces, and even portraits, about fifty of which belong to this period of the artist's life. We shall confine ourselves to the mention of the most important of these.



Fig. 513. Psyche Returning with the Vase. From the fresco in the Farnesina.

First of all in importance are the Madonnas and the Holy Families, into which Raphael has breathed his own individual life, and has raised the originally purely dogmatic theme to the highest point of human freedom and perfection. Although Raphael was never married, no artist has so glorified the happiness of the family life as he. We might name fifty Madonnas, painted at all periods of his working life, in which he treated again and again this favorite subject. But at the same time he so varied his conception of a mother's love—the simplest and the purest of all human emotions—that his paintings of this subject illustrate plainly in themselves the different stages of his own development. The childlike diffidence of the Madonnas of his earlier manner blooms out gradually into a gracefully developed maidenhood, until it finally attains, in his ripest works, to the expression of a grandly free, motherly dignity, which is hallowed, however, by a mysterious charm of innocence and purity. Thus these pictures are the most humanly lovely delineations of a

simple, devout family life, and yet, at the same time, without the addition of halos and gold backgrounds, more divine than all earlier Madonnas. Among the most beautiful pictures of the kind, painted during the first years of his Roman life, is that in the Hermitage at St. Petersburg—called Madonna di Casa d'Alba—a circular picture, in which the blessed Virgin is represented seated in a bright landscape watching the play of the two children; also the Madonna with the Diadem (sometimes called the *Vierge au Linge*) in the Louvre at Paris (Fig. 514). The Virgin, with a face full of



Fig. 514. Madonna with the Diadem. By Raphael. Louvre.

blessedness, is raising a veil from the sleeping Child Jesus, in order to show him to the little S. John. The celebrated Madonna of the Chair (della Seggiola or della Sedia) in the Pitti Gallery at Florence, is a circular picture of surpassing beauty of composition, painted about 1516, and very nearly approaching the Sibyl in Santa Maria della Pace in transparency and warmth of coloring, and in the mature yet delicate beauty of the Madonna. The Madonna of the Curtain (della Tenda), in the Pinakothek at Munich, is simpler, but similar in treatment. The circular picture of the Madonna dei Candelabri, of which there are two examples (replicas) each in private hands in

London, is of exceeding grace; as is also the Madonna del Passeggio, in the Bridgewater Gallery in the same city; both pictures being in the later manner of Raphael, but only partly executed by his own hand.

The circle of thought that includes these Holy Families constantly widened and attained to a richer expression. Raphael opened an inexhaustible wealth of glorious motives in this range of conception; and he displayed, moreover, a loftiness of invention, a beauty of drawing, and a rhythmic perfection of composition which entitle him to be considered the first master of all times. The Madonna dell' Impannata, in the Pitti Palace at Florence, ranks, in point of invention, among his noblest works, although the execution shows very few traces of his hand. The so-called Perla, in the Madrid Museum ("the pearl of my pictures," as King Philip IV. said of it), is a magnificent, consistent composition; as is also the Madonna della Lucertola (with the lizard), called the Madonna under the Oak, in the same collection. None of these can be supposed wholly of Raphael's handiwork. The Madonna of Francis I. in the Louvre at Paris, painted by Raphael in 1518 for the King of France, is similar in manner, but still more beautiful and animated. The Repose in Egypt, in the Belvedere at Vienna, is a picture filled with an expression of cheerful, blessed peace.

To conclude: Three peculiarly great Madonna paintings belong to this period of the master's life, all of which were especially designed either as altar-pieces or as memorial pictures, and which, therefore, called for a more solemn treatment. And here, also, Raphael has reached a higher expression than was attained by any master before or after him. The Madonna, enthroned as the Queen of Heaven, is represented surrounded by angels. Several important saints are also introduced. Raphael has repressed all superfluous display. He has transformed the choirs of angels into an aureola of lovely faces; but he has thrown a dignity and elevation into the few figures of which the picture is composed, which is in perfect accord with the greatest freedom of movement, and with the most graceful and lifelike traits. The earliest of these paintings, of the year 1511, is the Madonna di Foligno, at present in the Vatican Gallery. The glorious womanly figure floats upon clouds, her whole soul absorbed in the contemplation of her divine Child, with an expression of the profoundest mother-love. Beneath, S. Francis and S. John the Baptist stand in enthusiastic contemplation, as well as S. Jerome, who is commending to the heavenly group the kneeling giver of the picture, one of the Conti family. In the foreground, between these principal personages, is a graceful child-angel with a tablet. The Madonna of the

Fish in the Madrid Museum (Fig. 515) is of higher rank as a composition, and in harmony of motion. It was painted in 1513 for the Church of S. Dominic in Naples. The enthroned Mother of God is bending graciously toward the bashful young Tobias, who is kneeling. He is under the guardianship of a beautiful angel, and has



Fig. 515. The Madonna of the Fish. Madrid.

brought a fish as an offering. On the other side, the venerable S. Jerome is reading in a book. This picture was originally designed for a chapel where intercession was made for the cure of diseases of the eyes. This circumstance accounts for the presence of Tobias, and gives especial significance to the gracious expression of the Madonna. But Raphael reached the loftiest interpretation of this subject in the

world-renowned Sistine Madonna, which was painted in 1518 for the Church of San Sisto in Piacenza, and is at present the prized masterpiece of the Dresden Gallery. We are all familiar with that wonderful form, arrayed in glorious raiment, borne upon clouds—a heavenly apparition, encircled by a glory of lovely angel-faces. A veil flows from her head; she seems to be lost in profound thought concerning the divine mystery, which she clasps with motherly devotion; for a child is throned within her arms, whose lofty mission is foreshadowed in his childish features, while the depth and majesty of his eyes express his destiny as the Redeemer of the world. The saintly Pope Sixtus is reverently looking upward, the impressive dignity of his bearing in strong contrast with S. Barbara, who stands opposite him, with lovely demeanor, her graceful head bowed, and her eyes downcast, before this revelation of power and glory. The two enchanting angel-boys, leaning on the lower division of the picture, give the last touch of beauty to this magnificent work. It may be said that in this picture, which is, and will continue to be, the apex of all religious art, Raphael has united his deepest thought, his profoundest insight, his completest loveliness. His Madonnas, and, in the highest sense, the Sistine Madonna, belong to no especial epoch, to no particular religious creed. They exist for all times and for all mankind, because they present an immortal truth in a form that makes a universal appeal.

Several other important pictures on religious subjects must be included here. First of all, the Vision of Ezekiel, in the Pitti Gallery at Florence—a small painting full of genius, executed with the delicate elaboration of a miniature, which suggests the influence of Michelangelo in its splendidly bold composition. To this period belongs the now famous Apollo and Marsyas, formerly belonging to Mr. Morris Moore of Rome, now in the Louvre; a very small panel, but one of the most exquisite of Raphael's works outside the circle of his religious pictures. Good critics still hold it to be of an unknown Umbrian master rather than of Raphael's youth. In the Pinakothek at Bologna, there is the S. Cecilia, which was completed in 1516. The saint is represented surrounded by Paul and John, Mary Magdalen and Petronius, listening to music of choirs of angels. Meanwhile she, powerless, suffers the organ in her hand to fall to the ground, which is strewn with other musical instruments (Fig. 516). Also the S. Michael in the Louvre at Paris, executed the following year, magnificent in the power and boldness of its expression and treatment. In the same collection is the S. Margaret victorious over the Dragon. The same subject is repeated, with a different, bolder treatment, in the Belvedere Gallery at Vienna. We have

Madonna de San Sisto, by Raphael, in the Royal Gallery at Dresden. This, which is the most famous of Raphael's easel pictures, was painted about 1518 *and is thought to be entirely by the artist's own hand. The personages are the sainted Pope* (*Sixtus IV.*), *and St. Barbara.*



RAPHAEL

"SISTINE MADONNA," FROM THE PAINTING IN THE ROYAL GALLERY, DRESDEN



also the spiritually beautiful S. John in the Wilderness, a figure of youthful vigor, in the Tribune of the Uffizi, besides good repetitions, of ancient date, of the same subject, in other places. There exist also two large altar-pieces, which differ from the generality of works of this kind in presenting a dramatic situation, instead



Fig. 516. S. Cecilia. By Raphael. Bologna.

of the ordinary calm representation. One of these is the Bearing of the Cross, in the Madrid Gallery, best known as Lo Spasimo di Sicilia, because it was painted for the Convent dello Spasimo at Palermo. This picture belongs to the painter's maturer years (1516-18), and shows a profound thoughtfulness of composition, united with consummate power in the expression of passionate feel-

ing. However, the very last creation of Raphael reaches the climax of dramatic greatness and powerful composition, although it was unfinished at the time of his death—the Transfiguration of Christ at present the most precious jewel in the Vatican collection (Fig. 517). The profound insight of the artist has associated in this picture two



Fig. 517. The Transfiguration. By Raphael. Vatican.

widely differing events. Above, the glorious forms of Christ, of Moses, and of Elias, floating in mid-air, afford a glimpse into the blessedness of Paradise; below, a group of persons, moved by sympathetic suffering, surrounding the boy possessed by devils, embody in a striking contrast the pain and wo of earthly life. But

the very glimpse of the opening heavens, and the very revelation of the eternal glory of Christ, throw a divine ray of consolation upon the night of the troublesome existence of earth, transferring doubt into a blessed, confident certainty.

It must not be forgotten, in conclusion, that Raphael is to be reckoned among the great portrait painters of all times. His portraits possess an undeniable importance as genuine historical productions, delicately defining personal characteristics, and at the same time rivaling the Venetian manner in distinctness and warmth of coloring. The Pitti Gallery at Florence is especially rich in portraits by Raphael. Those of Angelo Doni and his Wife, painted before his Roman period (about 1505), are charming, although a little constrained in treatment. The portrait of Pope Julius II., on the contrary, indicates the ripest development and the most spirited treatment; and the same may be said of the portrait of Leo X. with Cardinal Giulio dei Medici and Cardinal dei Rossi. There is also in the same collection a portrait of Cardinal Bibbiena, his friend and patron, and of Fedra Inghirami. Furthermore, there are various admirable pictures in Rome; especially the lovely young violin player, of the year 1518, in the Sciarra Palace. In the Doria Palace is an admirable portrait of two men, and the so-called Fornarina in the Barberini Palace, frequently repeated, but, to our thinking, the sole work of Raphael's which is without nobleness of conception. The Louvre possesses the highly prized, but somewhat cold, Joanna of Aragon; also the portrait of Count Castiglione, and the portrait of the young man with the black cap, and leaning upon a stone sill. Finally, there is in the Munich Pinakothek, a charming, youthful bust portrait of Bindo Altoviti, which was formerly believed to be the portrait of Raphael himself.

Thus in a brief life of thirty-seven years, crowded with creative force and industry, Raphael measured and exhausted all the intellectual requirements of his age. That lofty ideal of beauty, which, as he says himself, was ever before his eyes, he embodied in an almost incredible number of glorious productions. He was more loyal to his genius than any other artist, and was untiring in his endeavors to rise to loftier planes of development; but, at the same time, he never failed to invest details of apparently minor importance with a spiritual dignity and an immortal halo of beauty. When he died, Rome seemed to his contemporaries to be left desolate; Painting, to be orphaned. All classes of society gathered about his bier, above which hung his last work, the Transfiguration, as the loftiest monument that could be raised to his honor. All ages and all conditions laid the tribute of a general sorrow

upon the grave, not only of the great artist, but also of the noble man.

The Raphaelesque style soon became the common property of Roman artists; and as Raphael had employed assistants, not only for his frescos, but also for many of his easel pictures, owing to the great number of the orders intrusted to him, almost all the artists then in Rome—foreigners as well as Italians—attached themselves to his school. As long as he lived, his personal genius supplied them with inspiration for their works, to which the inexhaustible beauty of his own productions was imparted like a golden halo; but after his death, the most noted and talented of his followers fell into certain extravagances, while those of less force degraded his style into a soulless, unlovely mannerism, even to the extent of sacrificing all softness, repose, and harmony of coloring. Giulio Romano belongs to the former class. His name is properly Pippi—one of the few artists whom Rome herself has produced (1492-1546). As the most gifted of all Raphael's pupils, he had the largest share in the execution of the master's greater works—the Battle of Constantine, for instance, which, although somewhat harder and less refined than the master's work, is yet painted with considerable skill. The mythological subjects in the Villa Lanti and the Villa Madama are his own independent works, painted during this Roman period; also several excellent altar-pieces, as the important painting of the Madonna Enthroned, in Santa Maria dell' Anima; a smaller Madonna, in the sacristy of S. Peter's at Rome; an extremely lifelike Madonna just going to bathe the Infant Christ, in the Dresden Gallery; and the Martyrdom of S. Stephen, in the Church San Stefano in Genoa. Giulio was invited to Mantua by Francesco Gonzaga four years after Raphael's death, and was intrusted with important commissions. In the execution of these, however, he fell more and more into a coarser manner, which led him to the adoption of exaggerated forms, distorted attitudes, and a rude, even vulgar, conception. His style is more subdued in the frescos of the Ducal Palace at Mantua, which illustrate scenes from the story of Diana and from the Trojan War (Fig. 518); but, on the other hand, he transgresses the bounds of artistic dignity in the enormous series of frescos in the Palazzo del Tè, especially in the Fall of the Giants and in the story of Psyche. Though not without vigor and richness of invention, nevertheless, by the license he permits himself, he contributed more than any other artist of his time to the desecration of art. The colored sketches for these works, preserved in the Villa Albani at Rome, belong, however, to the most perfect and beautiful of their kind. Francesco Primaticcio may be instanced as an inheritor of Giulio's



The Entombment of Christ, by Caravaggio (Polidoro Caldara), who died in 1543. The picture is in the small picture gallery (Pinacotecca) of the Vatican at Rome.



CARAVAGGIO

"THE ENTOMBMENT OF CHRIST"
FROM THE PAINTING IN THE VATICAN AT ROME

manner. He conducted the decoration of the Château of Fontainebleau for Francis I. Important paintings by him still remain there, but the greater number have disappeared in later changes of the palace.

Francisco Penni, surnamed Il Fattore, is of minor importance. He was largely engaged in the execution of Raphael's works, but otherwise accomplished nothing of much value. There is also Andrea Sabbatini of Salerno, a pleasing artist, many of whose pictures are to be found in the churches of Naples and in the Museum of that city. Polidoro da Caravaggio, properly Caldara, must also be mentioned, who painted the exteriors of a number of Roman palaces with admirable camaieu frescos (that is, in monochrome);



Fig. 518. The Flight of Helen. From Giulio Romano's fresco in the Ducal Palace, Mantua.

finally, Perino del Vaga, properly Buonaccorsi of Florence, who transplanted Raphael's style to Genoa, where he decorated the Palace of Andrea Doria with frescos. Luca Cambiaso, a Genoese painter, was influenced by him—an artist of great truth and vigor of invention in the midst of an age wholly sunk in mannerisms.

Many artists belonging to other schools followed in Raphael's steps. Conspicuous among these was a very gifted pupil of Francia, Bartolommeo Ramenghi, called Bagnacavallo, by whom there is a magnificent altar-piece in the Dresden Gallery—the Madonna enthroned upon clouds, surrounded by Saints. The gentle, graceful Timoteo della Vite, or Viti (1470-1523), also passed over to Raphael from the school of Francia. A number of Ferrarese artists also are to be included here: the prolific Benvenuto Tisi, popularly

called Garofalo, who is represented by many pictures in foreign as well as Italian galleries; and the talented Dosso Dossi, distinguished for splendor of coloring, and charm of poetical imagination. The mastery over coloring possessed by these two artists is held up to our contemplation and admiration in a whole series of large altar-pieces in the public Gallery of the Athenæum in Ferrara. Il Garofalo is remarkable not only for his altar-pieces, but also for his very small devotional pictures, which he executed with great tenderness and sentiment. The Borghese Gallery in Rome is especially rich in charming works of this kind by this admirable artist.

E.—CORREGGIO AND HIS SCHOOL.

In marked contrast with all previous artists, and yet, in painting, one of the foremost—nay, an enterprising conqueror of new fields—was Antonio Allegri da Correggio (1494-1534). He was a pupil of the school of Upper Italy; but probably he owed his education to a Lombard artist, Francesco dei Bianchi, called also Ferrari, and to the influence of Mantegna's school; while later he was strongly incited by the example of Leonardo. Whatever of exquisite grace appeared still undeveloped and limited in that great master, finding its expression in his delicate blending of colors, received in Correggio its logical though independent development. Even as a youthful artist, he must have had an exceedingly delicate sensibility; for he was one of the most precocious geniuses in the whole history of art. Endowed with unusual exaltation of feeling, with great nervous excitability, he aims in all his works directly at bringing out this aspect of his inner life. He bathes his figures in a sea of joy and ecstasy, fills them with intoxicating delight and rapture, and gives to the sense of pain itself an expression half sweet, half sad. He scarcely knows what is meant by dignity, gravity, or nobility of form, rhythmical composition, or the beauty that is in harmony of line. He represents his figures only in the lively expression of some feeling full of inner emotion, and in restless outward movement; and to attain this, he violates all strict tradition, and oversteps all recognized laws both of religious conception and of artistic usage. Whoever looks upon his forms readily perceives that they belong to a different sphere from those of the other great masters. His Madonnas and Magdalens exhibit the same genre-like style of face, the same dewy, melting, tenderly languishing eyes, the same small nose, and the same over-delicate, smiling mouth, as his Danaë, his Leda, or his Io. He loves to portray the rapture of

passionate devotion; but the expression is the same, whether he paints heavenly or earthly love. Yet, though he knows how to paint most perfectly the transports of human passion, and to make soft and swelling limbs seem trembling in a paroxysm of ecstasy, nevertheless, with few exceptions, his tone remains pure, clear, and true; and hence, from his point of view, he does not demean his saintly personages when he portrays them as alive to these same emotions. He transports them all back into the state of paradisaic innocence; and herein lies the justification of his work.

But his peculiar means of expression is a light which, softly blended with the twilight, and interwoven with delicate reflections and transparent shadows, plays around his forms in a kind of colored chiaroscuro. In producing this chiaroscuro, with its minutest gradations and shadings, Correggio is one of the foremost masters of painting. He it was that discovered, and brought to a wonderful degree of perfection, this new atmosphere by which bodies half concealed and half unveiled appear only all the more attractive, all the more fascinating. It is for him the one great instrumentality through which his art works. To it he sacrifices exalted style, noble design, and strong grouping; for its sake he even commits errors of form, and contents himself with commonplace and even affected traits, and with a style of composition in which effects of color decide everything; while every ideal requirement is utterly disregarded, and, as a consequence, every conceivable kind of foreshortening is freely employed.

His earliest work bearing a date, one referred to the artist's twentieth year (1514), is the great altar-piece of the Enthroned Madonna with SS. Francis and Anthony, John the Baptist, and S. Catherine, in the Dresden Gallery (Fig. 519). It exhibits a certain crudeness; but at the same time we see in its expression and characteristics some traces of Leonardo's influence, and the coloring is most delicately blended. To his early years also belongs the charming picture of the Repose in Egypt, in the Tribune of the Uffizi—a delightful idyl, showing already greater skill in the management of color, and in expression still free from the artist's later mannerisms. So, too, the Madonna, in the same collection, worshiping her Child as it lies before her, must rank among his most pleasing and his purest works; it is of a splendid chiaroscuro. The Madonna, it is true, is not a high ideal conception; but the idea of maternal affection is very beautifully expressed.

With the year 1518 begins a change in Correggio's career, which was to lead him to the highest point reached by him in his art. He was called to Parma to paint a number of large and important

frescos. First he had to decorate a hall in the Nunnery of S. Paolo. The subject of these paintings furnishes eloquent proof of the purely secular and brilliant mode of life then prevalent in religious establishments. Among the subjects painted here are scenes from ancient mythology, stories of Diana, and other smaller pictures. In them he exhibits the highest charm, the sweetest graces of his style.



Fig. 519. The Madonna Enthroned. By Correggio. Dresden Gallery.

The vaulted ceiling is especially pleasing. It is painted to resemble an arbor of vines, through the oval openings in which peep roguish genii full of delightful *naïveté*. Two years later Correggio received the incomparably more important commission to paint, in the same city, first the altar apse, and then the interior of the dome of S. Giovanni. Of his frescos in the apse but little remains; for

Picture of the Nativity, called "The Holy Night," in the Royal Gallery at Dresden. The artist's purpose has been to represent the body of the Child Jesus as giving out all the principal light of the picture; but to avoid a harsh contrast between this brilliant emanation and the dusky background, the light as of a sunset is shown over the hills. This is one of Correggio's most important easel pictures.



CORREGGIO

"THE HOLY NIGHT," FROM THE PAINTING IN THE ROYAL MUSEUM, DRESDEN



they were afterward obliterated. But the paintings of the dome still exist uninjured. In the middle, Christ is seen in mid-air, surrounded by a halo; while beneath are the apostles, seated on clouds, gazing reverently upward toward him: still lower down, on the pendentives, are the four evangelists, with the four Fathers of the Church, also resting upon clouds. These figures are full of majesty and power; but the artist has omitted everything like an architectural background, and makes us gaze into apparently illimitable ethereal space. At the same time, he subjects his figures to all the consequences which flow from such a situation. Accordingly, he foreshortens them to correspond to an assumed fixed point of sight; the result being, that all nobler development of the body and all higher expression is sacrificed. Mantegna had previously made, at Mantua, the same use of perspective, but only in a very circumscribed space, and in subjects of a light and humorous character. Melozzi da Forli, too, had in his paintings in SS. Apostoli at Rome, applied this principle for the first time in the representation of religious subjects. But Correggio recognized no limits in this matter; and in so painting a lofty dome space he had to foreshorten to such an extent that the upper and nobler portions of the figures were sacrificed for the benefit of the lower. He surrendered himself without reserve to this capricious fancy for a new method in the frescos painted by him (1526-30) in the dome of the Cathedral of Parma, which represent the Assumption of the Virgin. Here, too, there are painted on the vaulting large figures of saints—the guardian saints of the city—accompanied by angels and genii. Above these, between the windows of the dome, stand the apostles, who gaze with wondering rapture upwards at the Madonna, as she is borne aloft by a host of jubilant angels. Her Son, floating in a heavenly glory, hastens downward to meet her. The innumerable multitude of figures, in every conceivable degree of foreshortening, is like a flowing sea of joy and gladness; but we see hardly anything of the figures except the legs and the lower parts. The upper portions of the body and the faces are so greatly foreshortened as to give rise, at the time, to the cutting remark that Correggio had painted a ragout of frogs. Nevertheless, the effects of his innovation on his admiring contemporaries were enormous; and this style, all unsuitable as it was for such a place and such subjects, was for two centuries the dominant one.

Several excellent easel pictures, also, belong to this epoch of Correggio's highest mastership. First, there are several works in the Museum at Parma, among them the Madonna della Scodella, so called from the scodella, a kind of dish which the Virgin holds in her hand, and which an angel is filling with water. Joseph is pulling

down the branches of a palm, and giving the child some dates: a further development of his earlier picture of the Repose in Egypt (Fig. 520). The painting of S. Jerome—or rather the Madonna with S. Jerome, a beautiful angel, and Magdalen—is so filled with a magical clearness of light that it has also been called the Day (Il Giorno). The expression of grief in his Descent from the Cross is very striking; while, on the contrary, the equally well-painted Martyrdom of SS. Placidus and Flavia is a repulsive work—one of the earliest of those pictures of modern times which seek to portray the



Fig. 520. Madonna della Scodella. By Correggio. Parma.

agonies of torture. The fresco of a Madonna is to be reckoned among the noblest and grandest conceptions of Correggio. The Marriage of the Infant Jesus with S. Catherine, which scene he portrayed over and over again, is full of natural grace; the master treating the subject throughout in a charmingly playful fashion. In the Louvre at Paris is the best of these paintings; another one, somewhat altered, is in the Museum at Naples; where may also be seen a Repose in Egypt, called La Zingarella. The Madonna,

whose face expresses strong maternal feeling, wears an Oriental turban as a head-dress (whence the name La Zingarella, i.e., The Gypsy); and the air is filled with lovely, hovering angels.

Several very important works of Correggio are to be seen in the Dresden Gallery. There is, for instance, a most tender and charming little picture of a Magdalen (the authenticity of which has, however, been recently denied), in whom, to be sure, we see nothing of the expression of a penitent sinner. The picture represents simply a beautiful woman stretched on the soft greensward, in the dreamy twilight of a forest, reading in a book. Then there are several other pieces of considerable size, representing the enthroned Madonna surrounded by saints. They exhibit all the excellences, but also the defects, of the artist. The expression of Mary here borders on the wanton, and the saints regard her with an ardor that hardly belongs to a religious picture. In this same style is the S. Sebastian, and still more the S. George, in which these saints, by a sort of coquettish display of their rather effeminate comeliness of person, add to the by no means religious impression made by the pictures. One of Correggio's most famous pictures, preserved in the same gallery, is the Nativity, commonly known as La Notte, or the Night. The Child is receiving the homage of the shepherds, who have hastened to the spot, and of sundry beautiful angels. Here the light proceeds from the Babe, irradiates with wonderful charms the blessed Mother, who bends over her new-born child, and falls with dazzling splendor on the forms of the shepherds, men and women, whose features betray their unaffected amazement. To the same class of works is to be referred a grand Ecce Homo, of greater austerity; which, however, dates from a somewhat earlier period. It is now in the National Gallery, London; as is also a charming little picture of the Holy Family.

Finally, there is a long list of paintings in which Correggio depicts scenes from ancient mythology. His style is here more in harmony with the object represented than it is in the case of religious pictures. What in the latter works detracted from the sacredness of the scene, and introduced into it a questionable element—in the voluptuous expression of the heads and the seductive prominence of bodily charms—is here perfectly consonant with the subject; and the master is free to develop into figures of consummate grace some of the happiest of his inspirations. To this class belong the lively picture of the Education of Cupid by Venus and Mercury, in the National Gallery of London; the Ganymede, borne through air by an eagle, in the Belvedere at Vienna; and, above all, several pictures in which Correggio has ventured to portray the highest ecstasy of

sensual love, though without becoming ignoble or low. The most celebrated of these works are in the Berlin Museum and in the Belvedere at Vienna. The Leda with the Swan (Berlin), in a delightful wooded landscape, attended by her bathing playmates, is without a doubt the most charming and most chaste of these pictures. The supreme expression of passionate love is seen in Io embraced by Jupiter in a cloud—a work of preternatural power, and of wonderful artistic perfection. Of this, the best exemplar is to be seen in the Belvedere at Vienna; that in Berlin is inferior. On the contrary,



Fig. 521. Jupiter and Antiope. By Correggio. Louvre.

the otherwise admirable painting, in the Louvre at Paris, of Jupiter and Antiope (Fig. 521), borders on wantonness; the Danaë in the Borghese Palace, Rome, though delicately painted, is rather commonplace; while the Cupid holding the drapery is exceedingly graceful; and two child genii, engaged in whetting a golden arrow, are portrayed with charming naturalness. Finally, the Dresden Gallery possesses a portrait of a man said to represent the painter's physician; but this is now, not without reason, attributed to some other hand.

A masterly male portrait in the Belvedere at Vienna, however, appears to be an authentic work of the master, dating from his later years.

All Correggio's pupils, without exception, fell into the most arrant mannerism, strove to outstrip the master in effects of light, in pretty, coquettish postures and elegant forms; or else they passed into an imitation of Raphael's manner, the imitation in both cases being merely superficial. Even Francesco Mazzuola, surnamed Il Parmigianino (1503-40), the most gifted of them all, fails in his religious pictures and frescos, and is great only as a portrait painter, where he had to follow nature. Somewhat later, Federigo Baroccio of Urbino (1528-1612) took up anew Correggio's style, and expanded it into a universal manneristic type, which, as time went on, passed for the genuine expression of what was called "grace." Nevertheless, we often detect in the works of this artist a trace of that precious naturalness which disappeared all too soon with the golden age of painting.

F.—THE VENETIAN SCHOOL.

The Venetian school was affected in a less degree than any of the other Italian schools by the active intercourse which generally prevailed among them. Favored by the peculiar local conditions of their city, the artists of Venice carried to a successful conclusion the new principle in representation which had been introduced among them during the preceding period. We have already seen how Giovanni Bellini raised color to the importance of a new element in art; and how, during a long, active life, he developed by its means an almost unsurpassable strength, warmth, and distinctness. Upon this principle Venetian Painting proceeded. Improved by other tendencies, she henceforth surrendered herself to the quest of the beautiful through ways of her own choosing, and found it in the glorification of simple reality, in the pride and joy of existence, which at that time had attained an expression of the highest holiday splendor in the proud, wealthy Queen of the Sea—the city of the lagoons. Masterpieces of painting have portrayed this glittering gorgeousness, idealized, however, into shapes of immortal and lofty beauty. Nor is this accomplished by means of an especially accurate treatment of forms, nor through a profound and thoughtful choice of subject; nor does it result from an inner consciousness stirred to its depths. It is rather the expression of a life free from care and restraint, open to the influences of beauty, and pursuing the even tenor of its

way with all the joyousness of the Olympian gods. There is a noble but worldly grandeur in all these lofty forms, even when they represent Madonnas and Christian saints. They are not in immediate *rapport* with the spectator, as in Correggio's pictures. On the contrary, they seem to rejoice in their own calm beauty, like the gods of antiquity. The strifes and pains of earth, stirring action, and passionate feeling are far removed from them. They were created for pure delight alone.

Hence the art which concerns itself, not with incident nor anecdote, but with the simple representation of certain states of existence, is the Venetian vantage-ground; and the simplest motives suffice to make it attractive. But beauty of color is, above all, lavishly expended upon their pictures, until it has become their special characteristic. They search after mysterious effects of color, a softness of flesh tints, a charm of contrasts and transitions, such as has been attained by no other masters. At the same time, this glowing, warm, luminous color is by no means the expression, as with Correggio, of a state of nervous exaltation. It is the outpouring of an internal harmony, of a natural healthfulness of soul and body, which is manifested in a visible, perfected beauty, full of nobleness and purity.

Giorgione, properly Giorgio Barbarelli of Castelfranco, made the first step toward the complete liberation of Venetian art (1477-1511); only the shortness of his life preventing his establishing himself as the rival of his great fellow-pupil, Titian. He learned of his master, Giovanni Bellini, the secret of a rich, glowing depth of color, and the power of characterization, both of which he carried to a pitch of almost unearthly, rude intensity. He is, furthermore, the first artist in whose works landscape is treated with genuine poetic feeling. Henceforth this became a prominent feature of the Venetian school, which was, perhaps, drawn to the study of the beauties of mountain scenery for the very reason that these beauties did not lie at the doors of the city. An altar-piece of the enthroned Madonna, worshiped by SS. Liberali and Francis, in the parish church of his native Castelfronca, near Treviso, is the best of his earlier works. There is also, in the Monte di Pietà at Treviso, a Dead Christ, supported on the edge of the tomb by mourning angels, full of moving power of expression. This has recently been denied to be the work of this master. There is a Judgment of Solomon at the country seat of Kingston Lacy, near Wimborne, England—a magnificent work, of original conception, but unfinished. Giorgione displays the same poetical spirit in the composition of many historical scenes, which acquire the character of highly romantic tales under his hand, often

Portrait group called "The Concert," a painting by Giorgione (Giorgio Barbarelli), who died in 1510. *The picture is in the Pitti Palace in Florence. It is one of the very few highly finished and complete pictures which are undoubtedly by Giorgione, an artist who died young, but who gave a promise as great as that of his contemporary, Titian, when at the same age.*



GIORGIONE

"THE CONCERT," FROM THE PAINTING IN THE PITTI PALACE FLORENCE

with the added charm of a deep mysteriousness in the representation. There is in the Dresden Gallery a Meeting of Jacob and Rachel, where the patriarchal environments of the story are suggested in landscape, to which the rest of the picture is subordinated. This picture is with justice, however, now no longer credited to Giorgione. On the other hand, Morelli, writing before 1893, has assigned to him the superb Venus in the same gallery, where it is indicated as a copy after Titian, probably by Sassoferrato. The poetical landscape imparts a mysterious atmosphere to the "Three Astrologers" in the Vienna Museum. The same applies to the so-called "Family of



Fig. 522. The Concert. By Giorgione. Pitti Palace, Florence.

Giorgione," formerly in the Manfrini Gallery, now in the Palazzo Giovanelli at Venice.

There is a large picture, The Tempest Stilled by S. Mark, in the Academy at Venice, which, although injured by restorations, illustrates the artist's fantastic imagination in its most striking phase. It is also disputed whether this is Giorgione's or not. This poetical bias is seen even in his portraits, which are distinguished by lofty conception and vivid coloring, whereby the mere portrait is raised to a charming and distinctive genre picture. This is the case with the superb painting in the Pitti Gallery at Florence, which goes by the name of The Concert (Fig. 522). A Priest is playing upon the harpsichord. Behind him is a youth, with a hat and feather. He turns his head toward another priest, who stands at his side, with a 'cello

in one hand, while he lays the other upon the musician's shoulder. The composition of the figures is so replete with historical reality, that a repetition of the same subject in the Doria Palace in Rome is naïvely enough entitled the portraits of Luther, Melancthon, and Katharine von Bora. Another picture of glowing color, and appealing to us like a novelette, is the splendid Concert in the Louvre, attractive also through a highly poetic landscape.



Fig. 523. Santa Barbara. By Palma Vecchio. Venice.

We have already referred to the sole well-known scholar of Giorgione, Sebastian del Piombo; but we will also give place here to the name of an artist who carried out the method of that great master in his own independent manner, although in the beginning of his career he was a follower of Giovanni Bellini. Jacopo Palma Vecchio, or the Elder, without having the austere force of Giorgione, painted pictures which are remarkable for a lovely, mild, and thoughtful harmony, expressed in warm, tender hues. His finest work is an altar-piece in Santa Maria Formosa in Venice, in seven divisions. In the middle is Sta. Barbara (Fig. 523), magnificent, almost heroic, in treatment, glowing in color. Beside her are other smaller figures of saints; above, the Virgin, with the Body of Christ. An admirably executed painting in the Dresden Museum, full of life and spirit, represents three girls — said to be the artist's daughters — superb types of the voluptuous yet noble golden-haired Venetian beauty. A number of attractive pictures in the Belvedere Gallery in Vienna have been partially ruined by so-called "restoration." There is, however, in the Sciarra Gallery at Rome, one of the most enchanting works of this master, which has been erroneously attributed to

Titian, and styled La Bella di Tiziano. Among the pictures in the Vienna Museum may be seen an excellent example of those Holy Families, treated with predilection especially by Palma, depicting in a highly poetic landscape the peaceful assemblage of happy people grouped around the fair mother with the lovely child; these works, without exactly touching deeper chords of feeling, fascinate through their idyllic charm.

The great Tiziano Vecellio, the foremost painter of Venice, came from the school of Giovanni Bellini. He was born in 1477 at Cadore, in the Friulian Alps; and in 1576 he was carried off by the plague in Venice.* He departed from the severe, somewhat archaic, manner of his master, and was affected to a certain extent by the influence of his genial fellow-pupil, Giorgione; but in the end he brought to a focus the entire power of the Venetian school, and with incomparable vigor and depth raised it to complete freedom. His works are distinguished, above all, by that loftiness and lifelikeness, that transparent beauty, which are only to be attained by a thorough conception of reality. At the same time his genius is all-embracing; and although it is with the representation of a tranquil existence that his soul most deeply sympathizes, still there is no sphere of painting in which he has not produced masterly work. Through all his long life he held fast to the principle, with unwavering loyalty and undiminished ardor, which had animated the infancy of his art life. It was by the light of his shining example that he pointed out to his pupils and contemporaries the road, by persistently following which they continually brought new treasures to light, long after all the other Italian schools had exhausted their vitality and had sunk into a joyless mannerism.

One of this artist's earliest works is the celebrated Christ with the Tribute Money, in Dresden. Here the treatment of the hair and beards is tender and graceful, the details lovingly dwelt upon; but the main excellence of this picture lies in the glow and vigor of the coloring, and in the marvelous depth and calmness of the look on Christ's face, turned upon the Pharisee, who is characterized by crafty effrontery. In his later works Titian wields a bolder brush, and deals with free, magnificent forms, and with clear, broad masses of colors, which are blended into an unsurpassable harmony through the wonderful glory of his golden light. There are several frescos which he executed in Padua, with the assistance of his pupils, and which, with the wall pictures of the Doges' Palace, destroyed by fire, excite our interest from being the only works of the kind remaining of the Venetian school. The Three Miracles of S. Anthony, in the Scuola del Santo, by Titian's own hand, are not especially remarkable as his-

* Crowe and Cavalcaselle, "Titian, His Life and Times"; London, 1877.

torical compositions; but they excel in magnificently drawn figures, in a landscape of poetical beauty, and in a glowing perfection of color. The picture of Joachim and Anna, in the Scuola del Carmine, is similar in manner.

We can mention only the most famous of the numerous oil paintings of this master. Chief of these is the Entombment of Christ, now in the Louvre at Paris. A copy of this is also in the Palazzo Manfrini at Venice. This picture is inferior to the Entombment by Raphael as regards grandeur of conception and purity of drawing; but it nevertheless possesses a truly spiritual beauty, indicated by the solemn depth of the coloring, and by its noble reserve, which subordinates the bodily action of the figures to the expression of deep grief. Another masterpiece of his period of greatest vigor is the Ascension of the Virgin, in the Academy at Venice. The magnificent form of the Madonna floats in space, surrounded by a shining host of rejoicing angels; her face is marvelously transfigured by a divine illumination as she gazes into the majesty of heaven. Far above her appears, with outstretched arms, God the Father, surrounded by a glory of angels. Below are the apostles, gazing upward with passionate longing, and seeming to be drawn after the transfigured Madonna, who leaves them behind on the earth to mourn. The story is told with free, bold touches, and with an overpowering wealth of color. The only trace of violence of treatment is in the somewhat confused and altogether too stormy group of apostles. Titian attained the height of passionate excitement in his great representation of the Murder of Peter Martyr (Fig. 524), formerly in the Church of San Giovanni e San Paolo, but destroyed by fire in 1867. The Saint is stretched upon the ground, helplessly extending his arm toward the murderer, who is about to deal the fatal blow. But the tragic horror of the picture is concentrated in the figure of the Saint's companion, who is taking refuge in flight, overcome by terror. This painting has very little in common with religious compositions, strictly speaking; but the artist has introduced angelic forms bathed in light, who, bearing branches of palm, are looking down through the branches of high trees, and relieve the horror of the scene. The beautiful landscape is of the highest importance. There is also the almost entirely destroyed Martyrdom of S. Lawrence, in the Church of the Jesuits, in which the awfulness of the tragedy is veiled by the darkness of the night. The moon struggling through clouds, and the light of two torches, produce the most extraordinary ghostly effects of light and shade. The Christ crowned with Thorns, of the Louvre, formerly in the Church of Santa Maria delle Grazie in Milan, is a masterpiece of dramatic pathos, but which, with all its

The Tribute Money (Il Cristo della Moneta), by Titian (Tiziano Vercelli), originally painted for the Duke of Ferarra, and now in the Royal Gallery at Dresden. This picture is accepted as the earliest masterpiece of Titian; it was painted in 1514 *and, as we learn from Vasari, was famous in the seventeenth century. There is an anecdote about the beginning of the picture, which has no authenticity, but which shows that in the artist's time it was accepted as his first great achievement.*



TITIAN

"THE TRIBUTE MONEY," FROM THE PAINTING IN THE ROYAL GALLERY, DRESDEN

greatness, has a strained appearance. Finally, we have the great Ecce Homo, in the Belvedere at Vienna, of the year 1543—a picture of impressive boldness and vigor, although marred by certain defects in detail.

But Titian's favorite themes were devotional pictures in a calmer style, of which he painted a great number. Among these should in



Fig. 524. Murder of Peter Martyr (Peter of Verona). By Titian. Formerly in the Church of SS. Giovanni e Paolo, Venice.

the first place be mentioned those simpler presentations of the Madonna, depicting the Holy Virgin with the Child in loving, maternal happiness, as cultivated before by Bellini and on a freer scale by Palma. Saints are occasionally introduced, and complete the amiable

family scene. Two delightful pictures of this kind, dating from the early period of the master, especially the so-called Madonna with the Cherries, may be seen in the Vienna Museum. Others are in the Uffizi Gallery at Florence, and various public collections. One of the most exquisite is the "Vierge au Lapin" in the Louvre, conspicuous for noble realism, spontaneous charm, and a wonderful glow of coloring. In some of his larger altar-pieces the Madonna is represented as no longer a timid, shrinking maiden, but as a motherly woman full of majesty and grace, and mature womanly beauty. The other saints are grandly conceived characters. The donors of the pictures, who are usually introduced, are also represented as dignified figures, full of nobleness and grace. One of the most remarkable works of this kind is in Santa Maria Gloriosa dei Frari—the great altar-picture of the Madonna Enthroned, surrounded by saints and by the Pesaro Family. There are others of smaller dimensions, but of a loving devoutness, to which the freer arrangement and the omission of the throne impart an especially moving human character. There is such a picture in the Dresden Gallery, where the Madonna, holding her Child, is graciously inclining toward a young woman, who is modestly approaching her, guided by S. Peter (Fig. 525). S. John is playfully detaining the Child, who is struggling toward the supplicant; and S. Jerome completes the group on the other side. The whole picture is distinguished by the noble individuality of the different heads, and by the wealth of picturesque contrasts. One of his latest devotional pictures is the Annunciation, in San Salvatore in Venice. There is a depth of religious feeling in the treatment of this picture also; and the great age of the artist is betrayed only in a certain dull, dead tone of color, and in less distinctness of drawing. The same may be said of his last picture—the Descent from the Cross—left uncompleted at his death, at present in the collection of the Academy.

The same breadth of treatment which enabled Titian to develop and introduce into his pictures an array of purely human motives, out of the domain of religious incidents, stood him in good stead in the composition of scenes from antique mythology. The greatest artist and the noblest interpreter of sensuous beauty must undoubtedly have turned his steps with especial delight to this joyous, fabled world of the Grecian Olympus; since here, far more than elsewhere, he found the full charm of human beauty waited his portrayal. There is this radical difference between Correggio and Titian: that whereas the figures of Correggio, the artist of glowing passion, appeal directly to the beholder, there is more of innocent indirectness in Titian's manner. His beautiful, dignified women are their own excuse for being;

and it is the pure love of beauty to which they owe their existence. There are only occasional exceptions where Beauty exhibits herself with a certain malice prepense. There are three pictures of this description, in Titian's earlier manner, painted in 1514 for the Duke of Ferrara. One of these, Bacchus and Ariadne, of a severe and reserved beauty withal, is in the possession of the National Gallery in London. Both the others are in the Museum of Madrid; where is also a Bacchanal, full of wild, free joy in life, which is rightly considered one of his finest works; although injured by the addition, in later times, of drapery, added from the same motive as that in Michelangelo's Last Judgment. A representation which has been frequently



Fig. 525. The Virgin with Saints. By Titian. Dresden.

repeated, of the Discovery of the Fault of Calisto, must be mentioned here. The copy, painted for Philip II., is still in the Madrid Museum. Diana is surrounded by her Nymphs, enthroned in a joyous landscape, near a clear spring. On the other shore of the stream, other companions of Calisto are engaged in discovering her misfortune. Other copies of this are in the Belvedere at Vienna, and in the Bridgewater Gallery, London. We must not fail to mention a picture of a mysterious power, and more passionately conceived than other works of the kind. This is in the Pinakothek at Munich, and represents Venus, who is about to divulge to a young girl the mysteries of the service of Bacchus. Finally we come to a very poetical

series of pictures, all dealing with allegorical subjects. There is one in the Borghese Gallery, especially full of noble feeling, which is entitled Heavenly and Earthly Love (Fig. 526), but which should rather be styled Love and Modesty. Two female forms are seated upon the edge of a marble sarcophagus, which serves the purpose of a fountain. One is naked, of noble, delicately developed proportions, and appears to be conducting an argument with the other, who faces the spectator, completely clothed, wearing an expression of irresolution. The beautiful group is enclosed in a fair landscape. The other picture, in the Bridgewater Gallery, London, is entitled the Three Ages of Man, and breathes the idyllic happiness of a life in Paradise. There is a copy of this, by Sassoferrato, in the Palazzo Borghese at Rome.



Fig. 526. Earthly and Heavenly Love. By Titian. Borghese Gallery, Rome.

A great number of similar works might be here enumerated, generally pictures of small compass and of few figures. The artist often delineates a single female figure, entirely or for the most part unclothed, who is often characterized in modern times as a Venus. In these pictures Titian presents the ideal of womanly loveliness, sometimes as a personification of refined sensuousness, but ordinarily with an elevation of conception and with an unconsciousness which were only attained during the culminating period of Hellenic art. His coloring here attains its highest triumph. He has the skill so to round his swelling forms—almost without shading, often in the brightest light—that they seem to pulsate with glowing life. These female figures, in all their perfection of glorious maturity and physical grace, are at the same time so impressed with noble dignity that they happily escape the imputation of voluptuousness. One of

the finest of these pictures is in the Fitz-William Museum at Cambridge (though this is considered an inferior replica by some critics). A copy exists also in the Dresden Gallery, where the noble form of Venus is stretched upon a couch. Cupid is crowning her, and a young man is playing the lute beside her (Fig. 527). Of the two pictures in the Tribune of the Uffizi at Florence, one is similar to this, with the addition of a highly poetical landscape. The other is a masterpiece



Fig. 527. Venus. By Titian. Dresden Gallery. [The picture represents the Princess Eboli, the Mistress of Philip II., with the King.—*Ed.*]

of painting, but is not so pure and unconscious in treatment as its companion, as the naked form stands out from the white linen of the couch in full light. There are still two different treatments of this same subject in the Royal Museum at Madrid.

To conclude, the range and tendency of Titian's art entitle him to one of the first places among the painters of all times. In fact, very few compare with him in magnificence of conception, and in the embodiment of everything lofty, significant, and dignified. The calm sentiment of a noble, free individuality breathes through all his numerous portraits, expressed in unconstrained dignity of attitude, in vivid coloring, and in the fine feeling with which they are composed. We can name a few only of their number. Although this master is as happy in portraying age as youth, men as well as women, still there are several incomparable pictures of women which belong to the

noblest efforts of his art. They are painted with such tenderness, and, although stamped with marked individuality, are still so beautiful, that they have long been designated as "Titian's Mistresses." One of the most beautiful is the so-called Mistress of Titian in the Louvre; now known to be the double portrait of Laura dei Dianti and Alfonzo of Ferrara. The same type re-appears as Flora, in an idealized costume, in the Uffizi at Florence; and also in a precious portrait in the Pitti, full of dewy, youthful grace, and in a rich Venetian dress of velvet and silk, with gold chains and pearls. One of the noblest figures is Titian's Daughter in the Berlin Museum—a youthful portrait, converted into a striking genre picture by being represented as holding up a tray of fruit above her head. There is a repetition of this in Madrid, where the young girl is transformed into the daughter of Herodias, carrying the head of John the Baptist on a charger. The numerous works of Titian represent, in magnificent compositions, the most prominent men of his time: kings and princes, poets, scholars, warriors, and distinguished patricians, all are represented to us with bold strokes of the brush—an aristocracy in the fullest sense of the word.

Not one of his contemporaries in Venice, or in the Venetian territories on terra firma, was able to escape the overwhelming influence of the great artist. But because his art sought perpetual inspiration from nature, even unimportant painters remained free from mannerism, and maintained a fresh naturalness, recognizing that a genuine conception of life and a warm, beautiful coloring were the best gifts of the school. We will name, in succession, the most noted followers of Titian: Bonifazio, under which name the work of perhaps three artists must be included, all sturdy, conscientiously executed pictures; Domenico Campagnola of Padua, who successfully competed with Titian in the Paduan frescos; that excellent artist, Geronimo Savoldo of Brescia; also Girolamo Romanino, from the same place, who aimed at expressing in his works a profounder pathos (one of his finest pictures is the great altar-piece of the Madonna and Saints in San Francesco at Brescia, also frescos in the Church of San Giovanni Evangelista in the same city, as well as in the Cathedral at Cremona and in the ancient Episcopal Palace, now Castella Buon Consiglio, near Trent); furthermore, Lorenzo Lotto, from the province of Treviso, an artist of deep feeling, emotional, resembling his predecessor, Correggio, in many respects, and occasionally betraying affectations of manner. His pictures, remarkable for their superb coloring, are principally in Bergamo. There is an imposing painting by him, of the Madonna Enthroned (of the year 1521), in the Church of San Bernardino; another (of the same year), somewhat

theatrical in style, in the Church of San Spirito; a third in San Bartolommeo; a Betrothal of S. Catherine (of the year 1523), and a Madonna with the Sleeping Child Jesus (of 1533), in the Carrara Gallery; all at Bergamo: as well as an Ascension of the Virgin (of 1550), in the Church of San Domenico at Ancona. Callisto Piazza of Lodi also belongs in this list—a gifted artist, educated in the school of Lombardy. But all these painters are overshadowed by Alessandro Bonvicino of Brescia—better known as Moretto (about 1500-47)—in whom a conspicuous nobility of sentiment and a genuine religious feeling, foreign to the Venetians, were united to a lofty beauty of coloring. He, also, was noticeably under the influence of Titian; but in his case the glowing pomp of color of the Venetian school is translated into a milder, tranquil, silver effect, which is the apparently legitimate expression of his delicacy of sentiment. He delighted in devotional pictures, which suggest the school of Raphael in their excellent composition. Brescia, his native city, still contains a number of his most beautiful works. There is an Ascension of the Virgin by him in the old Cathedral—a fine picture of profound feeling; the coloring subdued, but at the same time vigorous and rich. He has also a large altar-piece in the Church of San Clemente—a Madonna throned upon clouds, several saints beneath—a graceful and joyous picture, at the same time of great wealth of color and delicately toned harmony. There is also the Coronation of the Virgin in the Church of SS. Nazaro e Celso, also in Brescia—one of the most admirable of pictures, noble in composition, and as it were floating in a silvery light. The Städel Institute at Frankfort-on-the-Main also owns an Enthroned Madonna, surrounded by the impressive forms of the four Fathers of the Church; as well as another beautiful Madonna Enthroned, with the Saints Sebastian and Anthony. The Belvedere Gallery at Vienna also possesses the stately S. Justina, with the kneeling giver of the picture; and, to conclude, there is in the Berlin Museum an Adoration of the Shepherds, admirable in the main, and one of his most poetical devotional pictures. The transfigured Madonna is floating in the air, with the Infant Christ, S. Anna, and the little S. John, surrounded by smiling angels. Below, two priests are kneeling—most expressive figures, beautiful in composition and full of profound devotion. A superb landscape forms the background (Fig. 528).

The Venetian school produced several other important artists about this time. Giovanni Antonio Licinio Regillo, called Pordenone from his birthplace, is conspicuous among them (about 1484-1539). He is not inferior even to Titian in the softness and warmth of his coloring, especially in his flesh tints, in the treatment of which he

successfully competes with the great master's characteristic lifelikeness and grandeur of composition. He has also executed several comprehensive frescos in the Cathedral of Cremona, where Boccaccio Bocaccino, in 1514, had begun, with the Annunciation, a series of representations above the arcades of the central nave. These pic-



Fig. 528. The Virgin, with S. Anna, the Infant Christ, and the Infant S. John, Appearing to a Bishop and a Cardinal. By Moretto. Berlin Museum.

tures are remarkable for distinct composition, even purity of treatment, and for sustained dignity. Francesco Bembo was allied in manner to this painter, and was also his contemporary; as was also Altobello Melone, whose style is less calm, and whose colors are sometimes dull, and then again gaudy. We have also to mention Girolamo Romanino of Brescia, of more intense although coarser

manner in characterization; and we finally come to the talented Venetian artist, Paris Bordone (1500-80)—a master who excelled in lifelike expression, who succeeds in imparting a mild and rosy delicacy to the glow of Venetian coloring, and who has been equally successful in large historical pictures and in portraits. Giovanni Battista Moroni, a pupil of Moretto, also deserves mention as an admirable portrait painter. There are excellent pictures by him in the Bergamo Gallery.

The other schools of painting in Italy fell almost universally, during the latter part of the sixteenth century, into mannerism and affectation; whereas the Venetian school blossomed forth afresh, eclipsed, it is true, by the old masters in purity and loftiness, but hardly yielding to them in creative power, and carrying forward the cardinal principle of the Venetian school to new and brilliant victories. Doubtless the cause of this lay partly in the uninterrupted prosperity which fostered the power and wealth of Venice; but it was attributable, to a still greater extent, to the sound foundations upon which Venetian art was built. The ideal types which the genius of Raphael and Michelangelo established for the schools of Rome and Florence only lived as long as they were quickened by the profound intellectuality of the two great masters. As soon as this inspiration ceased, the forms assumed a soulless, repulsive mannerism. The Venetians, on the contrary, grappled with the realities of nature; and although they never attained to the ideal and intellectual heights of the two great masters just named, perhaps, for that very reason, they obtained a firmer footing upon the healthful and fertile ground of lifelike reality.

Of the two masters who are the crowning glory of this later period in remarkable endowment, sturdy industry, and creative ability, the first is the Venetian artist Jacopo Robusti, called Tintoretto (1512-94). He studied at first in the school of Titian; from which, however, he soon withdrew himself with the avowed intention of devoting himself to the union of the drawing of Michelangelo with the coloring of Titian. He certainly succeeded in attaining to a more clearly defined representation of form by means of deeper shading and more vigorous drawing; but in endeavoring to make these two extremes meet, he as certainly lost the delicacy, clearness, and harmony of color of the Venetian school, in a great degree, without obtaining a compensating result. Nevertheless he is to be reckoned among the boldest and most assured painters known to the history of art. His pictures are absolutely astounding as to number and extent; a special reason for which is furnished by the fact that the Venetians did not like frescos, preferring, instead, to cover the walls and ceilings of their immense halls of state with gigantic oil paintings. Tintoretto

executed an astonishing number of works of this sort; and it is not a little to be wondered at, that during his best period he long kept himself from the danger of becoming merely a decorative painter. His style, fell, indeed, from the lofty heights of the time of Titian, since he only aimed after general effects in light and shade; and in the end his style suffered from a regrettable over-abundance of work.

There are several noble and impressive altar-pieces in the Venetian churches and galleries painted in his earlier manner. There also exist a few mythological paintings of superb treatment. Among the numerous pictures with which he decorated the Doges' Palace (Fig. 529), there are several which are excellent in conception and in exe-

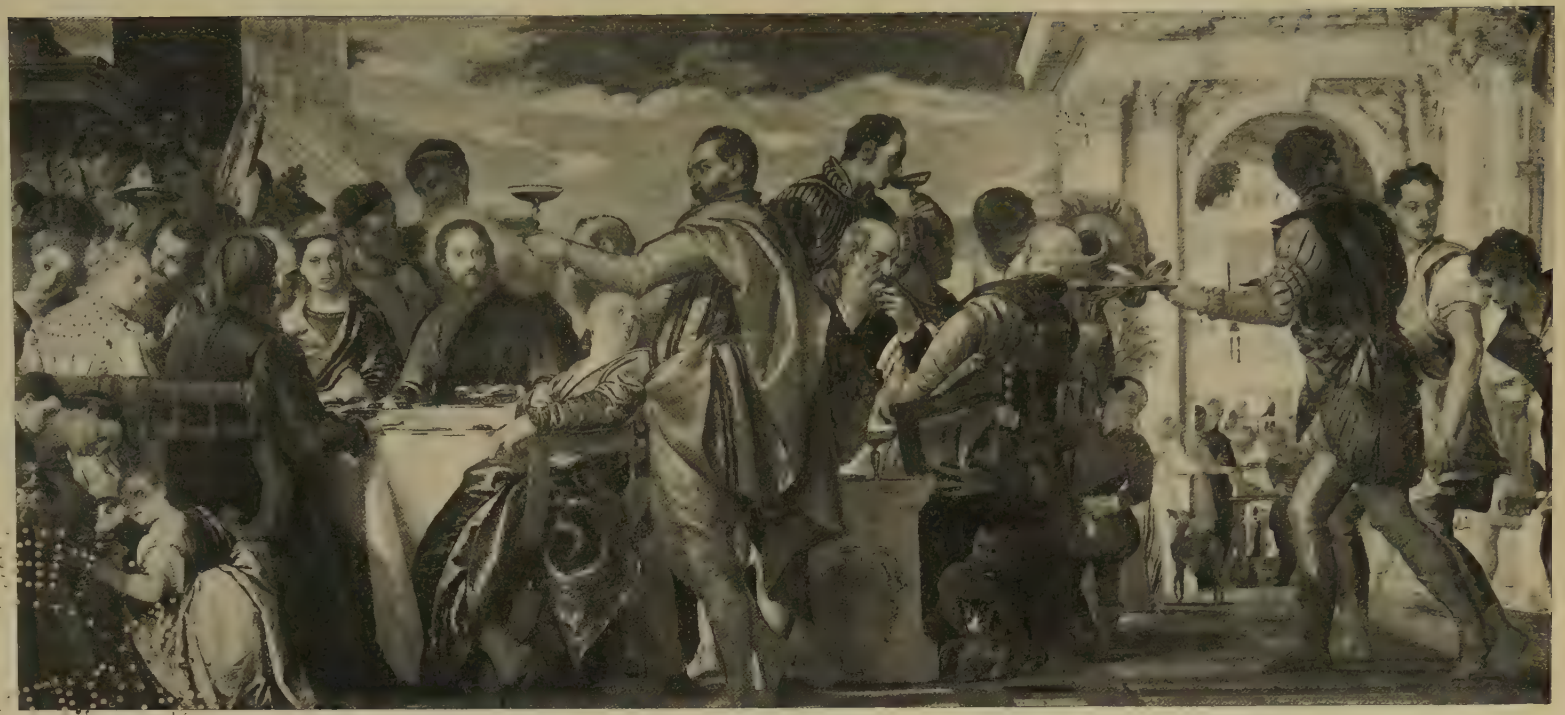


Fig. 529. The Marriage of Bacchus and Ariadne. By Tintoretto. Doges' Palace, Venice.

cution. In the Great Council Chamber he painted the enormous Paradise, 30 feet high and 74 feet wide; which is, however, rather a confused conglomeration. The Marriage at Cana, in the sacristy of Santa Maria della Salute, is a more important composition; and also the Miracle of S. Mark Delivering the Slave, in the Academy. In the Scuola di San Rocca there are more than fifty oil paintings by him, a Crucifixion among the number.* He is more happy in the numerous portraits he has left behind him than in these colossal cre-

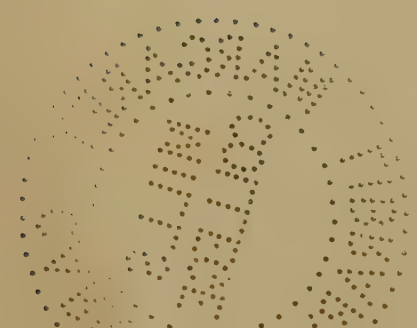
* See Ruskin, "Modern Painters," vol. ii., chap. iii., p. 175, English edition.

The Marriage at Cana in Galilee, by Paul Veronese (Paolo Caliari, 1530-88, called Veronese from his birthplace—Verona). This picture is in the Dresden Gallery and is nearly 15 feet long, and is therefore much smaller than the famous picture of the same subject in the Louvre. This is an unquestionable masterpiece of the great painter, probably the greatest artist of purely decorative aim of modern Europe. In this, as in other large pictures by the master, there is seen a singular power over Neo-classic architecture treated as a decorative adjunct.



PAUL VERONESE

"THE MARRIAGE AT CANA," FROM THE PAINTING IN THE DRESDEN MUSEUM



ations. His portraits are often of great value on account of their truth to life and their excellent coloring.

The second of these later masters, greater and nobler than Tintoretto, is Paolo Veronese, as he was called, after his native town, although his real name was Paolo Caliari (about 1528-88). It may truly be said of him that his renown equaled that of Titian; and he upheld the banner of Venetian art, with a display of magnificent creative power and of lofty beauty, until near the completion of the century. The conception of his work has no longer the noble simplicity of the earlier masters (he also paid tribute to the age); but at all events his style is nobler, freer, and more beautiful than that of any of his contemporaries. He sets before us the old, magnificent Venetian life, in all its glory and intoxicating pleasures. A jubilant air of festivity irradiates all his larger paintings—the last mighty tone, with whose reverberations the golden age of Italian life dies away forever. It was a favorite custom of those days to place in the refectories of the wealthy cloisters and brotherhoods a painting representing some Biblical feast, the Marriage at Cana being a favorite subject. In these pictures the artist did not hesitate to reproduce his own pleasure-loving age, with its rich, gorgeous costumes, displayed in columned halls of gleaming marble; and Paolo followed this fashion with a delight in beauty and a keen enjoyment which still throw their fascination over these scenes of mere earthly pomp. But he is also capable of bringing out deep feeling and spirited expression in the treatment of more serious subjects. He aims, indeed, at enriching his compositions, and, going beyond the simplicity of the works of Titian, at cultivating more varied gradations and a grander scale of color. He sought to break up his tints and to produce a general pervading tone of color, at the same time that he laid special stress upon externals, such as splendid draperies, ornaments, and architecture. Nevertheless, the clearness, warmth, and harmony which he imparted to his pictures are so much the more admirable.

A series of the most glorious pictures, in Paolo's best manner (1560-65), are in the Church of San Sebastiano at Venice, where the master was laid to rest. S. Sebastian on his Way to Execution is certainly the finest of these. The full meaning of the scene is brought before the spectator; and the composition is replete with magnificent dramatic spirit, with its crowded yet distinct representation of the concourse of spectators. The other paintings on the walls and ceiling of this church are among his noblest compositions. There are other religious votive pictures, which are quaint in manner; but at the same time the human figures, as well as the divine, express a certain degree of internal excitement. An especially fine picture in this

style is the Adoration of the Magi, in the Dresden Gallery (Fig. 530). The Holy Family is arranged in a natural group on one side; while on the other, the might and majesty of the earth bow in adoration in the persons of the Magi, arrayed in splendor of purple and in silken raiment glittering with gold. An extraordinary wealth of intense color is here toned down to a consummate harmony; and the painting is elevated to one of the first creations of genius by the dignity of the figures, the pomp of coloring, the superb disposition of the space, and the lofty, noble sentiment with which the whole work is pervaded. Other pictures by Paolo, in different styles, in the same collection are of great excellence. The simple and yet grand land-



Fig. 530. Group from the Adoration of the Magi. By Paul Veronese. Dresden Gallery.

scape of the Good Samaritan is treated with glowing warmth, and made the dominant feature of the picture. In a small picture of the Crucified Christ Mourned by his Followers there is a profound pathos of feeling. The scriptural incident of the Finding of Moses is transformed into a graceful legend by the addition of modern costumes and a poetical landscape. Finally, his Marriage at Cana is an admirable example of the great representations of feasts, in which Paolo's art delighted. All of the above are in the Gallery at Dresden.

But the masterpiece of this kind is in the Louvre in Paris, representing the same scene. The master has portrayed on a canvas of 600 square feet, 21 English feet high, 30 feet long, the joyous pomp and festive spirit of his day. The principal figures, Christ and his Mother, are quite in the background. The painting of the Supper at the House of Levi, in the Academy of Venice, is not much smaller. The clear atmosphere and the superb, spacious colonnades give to this picture a delightful air of freedom and cheerfulness. The great Supper of S. Gregory, nearly 30 feet long, belongs to the finest works of this description by this artist. It was painted in the year 1592, and is in the refectory of the convent on Monte Berico, near Vicenza. It is in remarkable preservation considering the mutilation it underwent in 1848. A series of other works of the same order of composition are contained in different galleries, memorials of the astonishing and inexhaustible creative force of this artist, who drew perpetually from the source of actual life for new and suggestive subjects.

There are also a number of mythological and allegorical pictures in his later manner on the walls and ceilings of the Doges' Palace. These may not always be conceived in a style of equal purity and elevation; but they invariably possess, at all events, a superb coloring and a vigorous naturalness, which make us forget the coldness of the allegory.

The celebrated Family of Darius Before Alexander is undoubtedly the jewel of this class of pictures, formerly in the Palazzo Pisani, now in the National Gallery in London. The artist has represented in the antique forms the personages of the Pisani family with the free anachronism of his day, which is, indeed, at variance with the truth to costume of the antiquary; but this fault is counterbalanced by an overwhelming power of essential truth transfigured by the charm of glowing color. Thus we have followed this remarkable artist through a special province of his art, and certainly through the province most popular with his contemporaries, where the sacred histories are used only as a background, against which is presented the gorgeous manner of life of that period. Yet another admirable artist descends a step lower into ordinary life, and may therefore be said to be the founder of genre painting. This is Jacopo da Ponte, called Bassano from his native city (1510-92), who first formed his style in Venice upon the model of Titian's works, but afterward struck out for himself an altogether original method of representation. He goes down into the lower walks of life—into barn-yards and peasants' cabins, with their coarse occupants, their cattle, poultry, and farming implements. He fixes all this upon his canvas with intense

coloring and vigorous touch. Occasionally he introduces an incident from profane or sacred history; but he as often leaves out all additions of the kind, and contents himself with the simple delineation of rustic life, or even with portraying inanimate objects. In taking up these themes, which he illustrates with genuine delight, cheerful assiduity, and an equable, pure use of color, he turns his back, indeed, upon all the great artists who have preceded him; but, on the other hand, he opens the door to a new period, which, at a later epoch, made vigorous use of his example. His four sons were his assistants in his labors; and these five masters deluged the picture galleries with a flood of paintings, which atoned for lack of inventive ability by a freshness of coloring and a vigorous handling of subjects in the lower spheres of life, all of which bear a strong family likeness to each other.

Chapter V.

PLASTIC ART IN THE NORTH IN THE FIFTEENTH AND SIXTEENTH CENTURIES.

I. *Sculpture.**

WITH the beginning of the fifteenth century there arose in the North that spirit of realism which was destined to supplant mediæval art, and complete the victory of the modern school by fixing the mind upon the study of nature. As it would appear, it was in the numerous representations of persons upon tomb monuments that the necessity of reproducing as faithfully as possible the individual character first brought about a more complete and sharply defined stamp of form. Even in the course of the fourteenth century this tendency already attained important results, as is proved by the schools of sculpture at Tournay and Dijon mentioned elsewhere. With increasing practice, the desire grew to give an equal perfection of physical appearance to the ideal figures of sacred story; and painting soon rivaled sculpture, reacting upon it so much the more decidedly since there then existed the closest connection between the two arts. If, after all, Northern sculpture did not succeed in entirely equaling that of Italy, it was partly owing to the rarity of antique models, and the lack of marble, the material necessary for the perfection of the higher class of work; but partly also, and in a much greater degree, to the too exclusive attention to detail, and a very strong inclination for the fantastic, on account of which it rarely happened that a grand calm, harmonious conception of the whole, in its essential traits, could find expression.

Numerous as the plastic productions of this period are, the attempts to classify them have, so far, been most unsatisfactory, being made

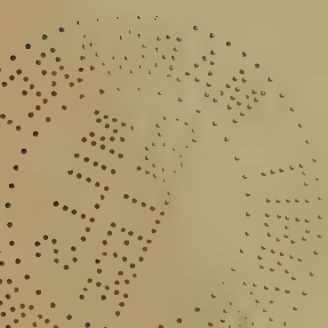
* Baudot, "La Sculpture française." Gonse, "La Sculpture française." Montaiglon, "La Famille des Juste en France." Vitry, "Michel Colombe." Bode, "Geschichte der Deutschen Plastik." Förster, "Geschichte der Deutschen Kunst." Scott, "British School of Sculpture."

The picture called "Spring" (La Primavera), called also by Vasari The Birth of Venus, and thought to be a piece of homage to some lady of the family of the Medici. This is one of the most important works of Botticelli (Alessandro Filipepi), who was born in 1447. It hangs in the Academy of Fine Arts at Florence, and is greatly admired, much studied, and often copied.



BOTTICELLI (ALESSANDRO FILIPEPI)

PRIMAVERA" (SPRING) FROM THE PAINTING IN THE ACADEMY OF THE FINE ARTS, FLORENCE



A.—IN GERMANY.

WOOD-CARVING.

The wood-carving upon the altars of churches is entirely at one with mediæval tradition, so far as technical execution and subject-matter are concerned; though it bears witness in its style of expression to the dramatically active and picturesque spirit of the time, as well as to its strong realistic tendency. The construction, on the whole, does not differ from earlier work, except that the development is much freer; so that these productions, with their comprehensive designs, their sculpture varied with gilding and brilliant coloring, come down to us as the most vital expressions of the artistic activity of their time. The predilection for this peculiar association of sculpture and painting increases incredibly from the beginning of the fifteenth century, and continues in full force into the second quarter of the sixteenth century.

The vigorous realism of representation demanded, first and chiefly, a considerable depth and spaciousness in the shrines themselves, so that there might be room in the several divisions for the disposition of the various scenes. Hence each compartment presents the appearance of a little stage, with all the accompaniments of foreground and complex landscape background, upon which the incidents are depicted with all due attention to rich perspective gradations and with careful attention to details. The influence of the scenic representations, so popular at that time, is unmistakable. The figures are on a small scale; those in front not seldom stand out independently as statuettes, while the rest are executed in sharp high relief (alto-rilievo). When, occasionally, larger statues, as of the Madonna or other saints, are arranged in the principal niches, they exhibit a completely developed plastic style, essentially modified, however, by the addition of painting and gilding. The fact that in all these figures the drapery is broken up, in a singularly uneasy manner, into many angular folds, often degenerating into a wrinkled, creased appearance, is additional evidence of a picturesque tendency. The gay costumes of the day, ostentatious with splendid stuffs—velvet and silk—are in part responsible for this fancy; though the technical execution of wood-carving, and the desire to heighten the glitter of the gold and bright colors by means of the frequent folds, led, to a certain extent, to this mannerism, which for a long time obtained a firm footing in all departments of plastic art. But the richer and more luxuriously adorned

the figures became, the less compactly proportioned was the architectural framework which inclosed them; and hence the fantastic curves of the late Gothic style in decoration are retained in the frames and crowning ornaments of the separate divisions, until at last, even here, the naturalistic tendency breaks forth, and curling flourishes of leaves and tendrils are alone to be met with.

We will select for mention only a few of the most notable among the innumerable works of this class, scattered through most of the old churches in all parts of Germany. Suabia is particularly rich in early altar-pieces of this kind. The Altar of Lucas Moser at Tiefenbronn, of the year 1432, representing a S. Magdalen borne aloft by angels, may be reckoned among the oldest productions. One of the most admirable works in that region is the high altar in the Church of S. James at Rothenburg-on-the-Tauber, of the year 1466, containing only single figures of the Lord, an Ecce Homo, and several saints, all, however, in a strongly developed, genuinely sculpturesque style. A superb Altar of the Virgin in the Pilgrims' Church at Creglingen dates back to 1487; an altar of masterly execution, in S. Kilian's Church at Heilbronn, belongs to 1498. Other excellent specimens are in the Church of the Holy Cross (Kreutzkirche) at Gmünd, in Bavaria. The high altars in the Convent Church at Blaubeuren (1490) and in the Ulm Minster (1521), and one of later date—particularly fine and noble, containing a Coronation of Our Lady—in the Minster at Breisach (1526), are also remarkable examples. The Cathedral of Chur in Switzerland possesses a high altar, the work of Jacob Rösch in 1491, one of the choicest, most perfect, and best-developed productions of this class, embracing the whole cycle of sacred story, from the Passion to the Coronation of the Virgin, all combined in an ingenious manner for the glorification of the Madonna.

A great number of such works exist likewise in the provinces of Austria, several of which are attributed to the skillful hand of the wood-carver, Michael Pacher: as, for instance, the magnificent altar of S. Wolfgang in Upper Austria, of the year 1481; and the one at Weissenbach in the Tyrol. The altar in the Church at Clausen-on-the-Rhine (Eisenbach-Clausen), is famous as being one of the most vigorous productions of the latter part of the fifteenth century, with its lifelike scenes from the Passion. The two altars in the Church at Calcar near Cleves, on the lower Rhine, are of greater significance, however; also an altar in the Collegiate Church at Xanten—all valuable productions, belonging to the second half of the same century, though entirely without decoration in color. The wood-carvings of Westphalia are also numerous and fine: among them an altar at

Kirchlinde is notable for a particularly massive and noble style. The later school of representation—for the most part excessively dramatic, and with confused overloading of ornament—will be recognized in the colossal altars of the Church of S. Peter at Dartmund, and of the Church at Schwerte; the last belonging to the year 1523. By way of contrast, the high altar of the parish church at Vreden may be mentioned as one of the richest and most admirable of such works in the zenith of this style; the well-preserved color decoration making it of great interest. A masterpiece of this latest epoch may be seen farther north, in the superb great altar of the Schleswig Cathedral, upon which Hans Brüggemann worked from 1515 to



Fig. 531. Coronation of Mary. By Veit Stoss. Nuremberg.

1521, containing the scenes of the Passion, in vigorous, lifelike, realistic treatment, though not decorated with color. Pomerania, too, boasts of a series of similar carved altars: among them one at S. Mary's Church in Greifswald, with a representation of the entombment, is worthy of mention. Finally, there are a great number of such works to be found in the various provinces, and in Silesia, especially in Breslau and Cracow, extending even into Hungary.

Franconian productions of this class, most of them executed under the direction of Michael Wohlgemuth, who was also distinguished as a painter, have a special importance; also the high altar of the Church of the Virgin at Zwickau (of the year 1479), with carvings representing Mary with other saints. There is also an altar in S. Ulrich's Church at Halle (1488), containing Christ and Mary, with separate figures of saints. Toward the close of this period there flourished in Nuremberg a most admirable master of sculpture in wood, Veit Stoss of Cracow (about 1438-1533), whose earlier labors were devoted to his native town. The high altar in the Church of Our Lady at Cracow (1472-84), with a Coronation of Mary (Fig. 531), besides other Biblical representations on a smaller scale, is famous as being the masterpiece of his first epoch. In Nuremberg, where he took up his abode in the year 1496, several works of his hand have been preserved, distinguished by a tender fervor and grace, a mild



The Nativity. The Adoration of the Magi. The Coronation of the Virgin.
Fig. 532. From the Rosary of Veit Stoss, Nuremberg.

softness of form, and a clearly developed style of relief, with a great deal of lifelikeness. Though he has not succeeded in entirely throwing off the influence of the general tendency in the little wrinkled folds of his drapery, the whole effect is, nevertheless, conceived in large masses, and executed with much freedom. His masterpiece is the Rose-wreath of the Church of S. Lorenz (of the year 1518), a thoughtfully conceived, attractive production. In the center are seen the figures of the Madonna and the Angel of the Annunciation encircled by a carved wreath of roses containing in different medallions the Seven Joys of Mary—the Annunciation, the Visitation, the Birth of Christ, the Adoration of the Wise Men, the Resurrection, the Descent of the Holy Ghost, and the Coronation of Mary (Fig. 532). These reliefs are admirably clear in grouping, beautifully composed within their given spaces, and full of naïve, tender sentiment. Beneath the cross the serpent with the apple recalls the sin of the fall.

The culminating point of the whole is the figure of God the Father sitting on his throne, while round him float gracious angelic forms.

Among other works supposed to be due to this master there is the high-altar piece, formerly belonging to the upper parish church at Bamberg, with representations from the life of Christ and his Mother, as well as a great crucifix, with the figures of Mary and



Fig. 533. Supposed Portrait of Jörg Syrlin. From the Choir Stalls in the Cathedral at Ulm.

John, in the Church of S. Sebald at Nuremberg, dating from the year 1526.

Finally, a very skillful master of the Suabian school deserves mention here—Jörg Syrlin the elder, whose masterpieces are the magnificent stalls in the Minster of Ulm, his native town (1469-74)—works of the highest type of elaborate decoration; which, besides being very rich in architectural ornament, contain a large number of heads of heathen sages, Old Testament prophets and patriarchs, as well as Christian saints and apostles, ending with what are said to be portraits of the worthy master himself (Fig. 533) and his wife,

skillfully executed in a thoroughly graceful but realistic spirit. He carved in stone the fountain in the Market-place at Ulm in 1482, the so-called "Fischkasten"—a simple Gothic pyramid, with three stately figures of knights. Not less clever than his father, Jörg Syrlin the younger produced a series of very remarkable wood-carvings, among them the superb stalls and altar-screen in the Monastery Church at Blaubeuren in the year 1496, and the very richly decorated sounding-board over the pulpit in the Minster at Ulm (1510).

SCULPTURE IN STONE.

Sculpture in stone was practiced at the same time and with equal enthusiasm, being largely employed in memorial monuments (which constantly increased in number and costliness), as well as in the decoration of the churches, their doors, flying buttresses, lecterns, and choir piers. Some fine work of this class indicates a particular activity and genius on the part of the Suabian school. A statue of Count Ulrich the Well-Beloved, made in 1440, and formerly standing in the Market Square at Stuttgart, belongs to the earlier works, in which the new style is nobly and worthily displayed. The building of the Convent Church (Stiftskirche) at Stuttgart afforded, during the whole course of the fifteenth century, and especially toward its close, an ample opportunity for the employment of sculpture. The lectern and the splendid pulpit in this church, as well as the south Portal, original in its design, and richly decorated, are adorned with reliefs and statues, in which a strong, realistic execution unites with a dignified conception to produce a most pleasing effect (Fig. 534). The very admirable Christ on the Mount of Olives, on the outside of the choir of S. Leonard's Church, at the same place, dates from the beginning of the following century (1501); as also a Christ on the Cross, the size of life, surrounded by the mourning figures of the Virgin, S. John, and the Magdalen—a work in which a rare intensity of feeling shines out through its vigorous conception. Not less vigorous and versatile is the sculpture upon the gates and piers of the elegant Church of Our Lady at Esslingen, in Bavaria, in the latter part of the fifteenth century (compare Fig. 404); and also that upon the gates of the Minster at Ulm. Among the finest works of the Suabian school we may mention further the stone Sacrament House, or Ciborium, of the year 1469, in the Minster at Ulm; the Fountain in the Market-place, and the Baptismal Font in the Church, at Urach, southward from Stuttgart, the last executed in 1518 by a cer-

tain Master Christopher; as well as the Font and the Holy Sepulcher in S. Mary's Church at Reutlingen, in Württemberg.

The pulpit in the Cathedral at Freiberg, in the Erzgebirge (near Dresden, in Saxony), was carved about 1470. It is as original in design as it is masterly in execution, and belongs to the most excellent productions of this kind, which are to be classed partly with architectural, partly with sculptured works. To the same category belongs the magnificent pulpit of the Minster at Strasburg, dating from the year 1485; and the equally remarkable pulpit in S. Stephen's at Vienna, the work of a Master Pilgram, and adorned



From the South Portal. From the Lectern.
Fig. 534. Statues from the Collegiate Church at Stuttgart.

with admirably treated heads of the Fathers of the Church. Besides these, numbers of richly executed tabernacles and lecterns may be found in all parts of Germany, in a good state of preservation. A series of fine mortuary monuments in the Rhenish provinces present most excellent examples of the development of this style. The Monument of Rupert, Count Palatine (died 1410), in the Church of the Holy Ghost at Heidelberg, belongs to the earlier specimens. Several

of this class may be found in the Cathedral at Mayence.* The Monument of Diether von Isenburg (1482) shows an originality which appears more and more conspicuously in a long series of later monuments. There are many other works of the same sort in other churches.

The Maximilian Museum at Augsburg contains some stone reliefs of this epoch, which show much purity of taste.

The Franconian school produced one of the most famous masters of the time in Adam Krafft, who lived until 1507, and worked chiefly in Nuremberg. His productions are characterized by a vigorous,



Fig. 535. From the Seven Stations of Adam Krafft. Sixth Station—Christ Fainting Beneath the Load of the Cross.

lifelike conception, clear-cut forms, and a touch of tender feeling, often rising into pathos. The somewhat overcrowded grouping, and the lack of repose in the broken lines of the drapery, are a tribute that all contemporaneous masters pay, more or less, to the curious taste of those about them; and Krafft heightens this peculiarity by a certain thick-set, robust look about his figures. His earliest known works are the Seven Stations, on the road to the Churchyard of S. John, Nuremberg (Fig. 535), in which he has depicted the seven times repeated sinking of Christ beneath the burden of the Cross in powerful reliefs, with great spirit and striking energy of expression (Fig. 536). A sequel to these important productions is the representation

* H. Emden, der Dom zu Mainz und seine Denkmäler in 36 Photographien Mainz, 1858. R. v. Rettberg, Nürnberg's Kunstleben S. 50. F. Wanderer, Adam Kraft und seine Schule. Nürnberg. Fol.

of Calvary, at the entrance to the churchyard, with the crucified Christ between the two malefactors—a scene full of dramatic pathos; the form and face of the Redeemer bearing the impress of deep and noble feeling. Of the groups which formerly surrounded the cross, only the figures of Mary and S. John have been preserved, the upper portions very much weather-beaten and disfigured. Krafft's style develops an overpowering intensity of feeling in the relief of the history of the Passion, executed in 1492 for the Schreyer Monument on the exterior of S. Sebald's Church; the Entombment of Christ, especially, being filled with a fervent devotional spirit. Joseph of



Fig. 536. Head of the Saviour. Detail from the Sixth Station of Adam Krafft. From Wanderer.

Arimathea and Nicodemus have reverently lifted the body of the Lord, and are just in the act of consigning it to the sepulcher. At the sight, the grief of the desolate disciples breaks forth uncontrollably—most passionately in the Magdalen, who, wringing her hands, sinks at the foot of the tomb; but most intensely in the Mother, who once again presses her lips upon the face of her beloved Son rigid in death. Somewhat later, in 1496, there appeared, like a reminiscence of these representations, that single scene from the Passion, portraying Christ sinking beneath the Cross, which may be seen on the first southwest pier of the nave of S. Sebald's Church in Nuremberg. One of the most artistic works of this master is the stone Sacrament-House of the Church of S. Lorenz, in the same town, which was executed between

1496 and 1500. The substructure seems to rest upon three powerful kneeling figures, representing the master and two of his workmen. From this base a slender, boldly soaring Gothic spire mounts upward to the height of 64 feet from the ground, adorned with statuettes and scenes in relief, depicting the Passion, and terminating at the summit in a finial strangely curving round upon itself. While engaged on this great monument, he executed some other work for the churches, among which the Pergenstorfer Tomb in the Frauenkirche (1498) un-



Fig. 537. Relief on the Town Weighing-House. By Adam Krafft. Nuremberg.

doubtedly ranks first. This shows the Madonna, with the Child, as the Helper of Christians, crowned by two angels, while other angels spread the mantle of the Mother of God above the representatives of all Christendom kneeling at her feet, and over the figures of the family of Pergenstorfer. A ray of heavenly glory illumines the face of Mary—lovely in its majesty—and the graciously smiling Child.

The Coronation of the Virgin, at the entrance to the choir of the same church, gives evidence of the hand of this master; and he repeats the same subject in 1501 in the grand alto-rilievo of the Landauer Tomb in the Church of S. Ægidius.

He proved with what a fresh and spirited simplicity of style he could seize upon and fix the events of every-day life in the charming relief over the door of the Stadtwage or house for official weighing, executed in the year 1497. The town weigher stands in the midst, conscientiously noting the balancing of the beam, beneath which the maxim, "To thee as to every other," testifies to the strict maintenance of fair play. To the left, an attendant is in the act of adding another weight; while opposite to him the merchant whose bales of merchandise are about to have the duty settled upon them puts his hand reluctantly into his purse. It would not be possible to present the transaction more forcibly, admirably, or pleasingly (Fig. 537). In the evening of his life, Krafft went back once more to the theme of the history of the Passion; and in the very year of his death (1507), in the Hospital at Schwabach, executed for the Holzschuher Chapel in S. John's Churchyard, Nuremberg, a group of fifteen life-size figures representing the Entombment of Christ. Joseph of Arimathea, to whom the master has given his own grave and noble features, in deep agitation supports the sacred body of the Lord. The subordinate figures are of somewhat inferior workmanship—possibly by the hand of apprentices.

There lived contemporaneously with Krafft, at Würzburg, another very skillful master, by name Tilmann Riemenschneider* (about 1460 to 1531), whose style certainly does not equal in power that of the Nuremberg school, but nevertheless rises to a pathetic devoutness, and tenderness of feeling, in spite of the realistic constraints of contemporary taste. The statues of Adam and Eve and of the apostles in the Frauenkirche at Würzburg are able works, displaying, in parts, considerable dignity of character. His figures of the Madonna in the New Minster Church of the same place, and in the Pilgrims' Chapel at Volkach, unite a charming delicacy with a certain fullness of form. The artist touches a chord of deep pathos in his representation of the Disciples Mourning over the Dead Christ; one composition on this subject having been executed for the Church at Heidingsfeld, and another and more elaborate one for that at Maidbrunn (1525). From 1499 to 1513 he was engaged upon the marble Tomb of the Emperor Henry II. and his consort Cunigunde, for the Cathedral of Bamberg. The figures of both are represented

*C. Becker, "Life and Works of the Sculptor Tilmann Riemenschneider"; Leipzig, 1849.

as lying at rest upon the cover of the altar tomb, in attitudes of quiet dignity; while the sides of the tomb are adorned with scenes from their lives, done in relief, vigorously handled, in a powerfully realistic style. The marble Monument of Bishop Rudolph von Scherenberg, in the Würzburg Cathedral, just as admirable in its way, belongs to a somewhat earlier date, after 1495, and exhibits the figure of the bishop, cleverly individualized, but with rather heavy, hard drapery, lying beneath a Gothic canopy. On the other hand, the sculptor reaches a grand and dignified expression, and an especially excellent execution, in the marble Tomb of Bishop Lawrence of Bibra, in the same church, and executed after 1519; while the modern architectural style, with its tendency to imitate the antique, appears in the conception of the whole.

But decidedly the most stately monumental tomb of the whole epoch is the marble memorial to the Emperor Frederic III., in S. Stephen's at Vienna, commenced in 1467 by Master Niclas Lerch of Leyden, and carried on after his death by Master Michael (or Martin) Dichter, by whom it was completed in 1513. The whole design appears to have been conceived in a spirit as original as it is grand. A richly carved sarcophagus, on which lies extended the dignified and finely executed figure of the emperor, in full regalia, with scepter and imperial globe, is raised aloft upon a high and broadly projecting base adorned with statuettes and reliefs. Although Gothic details are occasionally introduced, the composition, taken as a whole, suggests the style of the Renaissance, in the clearness, simplicity, and comprehensiveness of its execution.

Other German memorial monuments, of the somewhat more recent date of the sixteenth century, unreservedly adopt the forms of the Renaissance in the arrangement of their entire design, having learned to combine with its forms the fresh originality and versatility of the preceding school in their figures. So, for example, the beautiful Monument of Johann Eltz and his Wife, in the Carmelite Church at Boppard (1548), and, a little earlier, the Tombs of two Archbishops in the Cathedral of Treves; again, in the year 1547, the Monument of Archbishop Albert in the Cathedral of Mayence, several tombs in the Church at Wertheim, and many others. In the latter part of this century, a decorative treatment in the spirit of the Italian Renaissance begins to prevail in works of this class, which marks them, even at this early date, as belonging to the succeeding period.

WORKS IN BRONZE AND OTHER METALS.

No school takes such a prominent position in the German metal-work of this epoch as that of Nuremberg; and, indeed, in the versatility of its artistic production in all departments, this ancient imperial city may claim almost the same rank for Germany as Florence does for Italy. Here, too, it was the endeavor to secure a thoroughly developed, typical embodiment of their ideas, which was the common, fundamental motive in the various attempts of the Nuremberg masters. But in no other department did this tendency attain to such perfection, such nobility of conception, and such refinement of execution, as it did in these works in bronze. A credible tradition of the school attributes the germ of this development to the artist family of Vischer; and the special genius of one preëminently gifted and famous master carried the ideal of this school to a point of perfect attainment, which other productions of Northern art can scarcely be allowed to have so completely reached. The earliest known work of this school is the bronze baptismal font in the Town Church at Wittenberg, the production of Hermann Vischer the elder, in 1457. Its design is Gothic, enriched with much exquisite ornamentation, the most notable feature being the figures of the apostles which encircle it—partly because one recognizes in their workmanship a happy suggestion of the simple contours of Gothic works; partly that they evince a conscious, independent adoption of the antique methods in their drapery.

The leading master of the Nuremberg school, and one of the greatest names in the whole range of German art, is the son of this same Hermann, the famous Peter Vischer, of whom we know that he became a master in 1489, and died in 1529. Among all the gifted artists of his time, Albert Dürer himself not excepted, he had the truest artistic perception, by means of which he breaks through the narrow bounds set by the taste of the time, and with untiring aspiration attains to a purity and transparency, a dignity and nobility of style, which stand alone and unrivaled, throughout that whole long epoch, in the countries of the North. The earliest undoubted work from his hand is the Tomb of Archbishop Ernest in Magdeburg Cathedral, completed in 1495—a sarcophagus adorned with figures of the apostles and other sculptures, the form of the archbishop reposing upon the top. In this, more than in any other work, the artist shows the harsh characteristics and the sharpness of treatment peculiar to contemporaneous Nuremberg art; but the figures of the apostles already give evidence of his own strong innate sense of the

beautiful. The monumental tablet of Bishop John, in the Cathedral of Breslau, of about the same time (1496), inclines toward the same type of conception. Other monuments of this earlier epoch, not positively to be attributed to this artist, exhibit, nevertheless, a free progress in the simple, pure style of his father. A good deal of this work was modeled by other artists, and only cast in the foundry of the Vischers; for instance, the Monument of Bishop George II. in

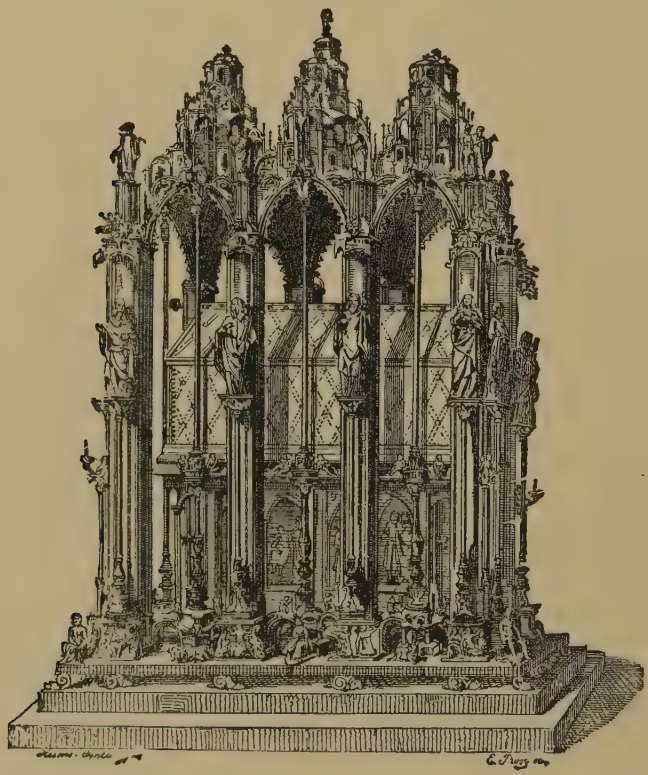


Fig. 538. The Tomb of S. Sebald. By Peter Vischer and his sons. In the Church of S. Sebald, Nuremberg.

Bamberg Cathedral, completed in 1506, and conforming in its general conception to the older style.

The famous masterpiece of Vischer, the Tomb of S. Sebald, in the church of that saint at Nuremberg, executed by the master and his five sons (from 1508 to 1519), marks a decided turning-point in his artistic career. A sketch of its plan had been made as early as 1488, by his hand, as it appears, though it has been groundlessly ascribed to Veit Stoss. According to that, the monument was to have been a slender structure in the conventional Gothic manner, tapering

to three pyramidal points. If it were true, as has been asserted without the slightest grounds, that only economical reasons defeated the execution of this project, favoring thereby the present design, we should certainly regard this as a most fortunate circumstance, since to it, next to the matured and fully developed artistic spirit of the artist, we are indebted for a work which stands alone, differing from all others, while the original project, if carried out, would have resulted in pure commonplace. The very conception of the work exhibits the master in all his freedom and originality of thought. The sarcophagus, which is of an earlier period, rests upon a base, the sides



Fig. 539. Relief from the Tomb of S. Sebald. The Saint Warms Himself at a Fire Made of Icicles.

of which are decorated with representations, in relief, from the life of the saint. This central feature of the tomb is inclosed within a graceful structure, rising with eight slenderly soaring piers, and crowned by three rich canopies. While this last feature is freely modeled upon the plan of the monuments of the thirteenth century, where such crowning canopies are usual, the design of the whole edifice is in the light, slender style of the Gothic; and the construction, in its details, suggests the daintiest beauty of the Renaissance (Fig. 538). These varying elements, however, are interblended after so intelligent, free, and spirited a fashion, that in this regard alone the work is worthy of the highest admiration. But the versatility of the

master's genius is more splendidly exemplified in the singularly opulent plastic decoration with which he has invested the tomb from top to bottom.

The reliefs on the sides of the basement under the shrine (compare Fig. 539) are treated with a simplicity enlivened by a charming grace and *naïveté,* and are unequaled in the North—one might almost say in Italy—in their accurate conception of the rilievo style. The broad platform supporting the shrine rests—a happy idea of the artist—



S. Matthias. S. Bartholomew.

Fig. 540. Figures from the Tomb of S. Sebald.

upon twelve gigantic snails, who carry it upon the backs of their strong shells; while the richly ornate base resting upon the platform exhibits a multitude of admirably executed little figures—lions, couchant, all manner of mythological and fabulous creatures, nymphs and genii, antique heroes, Old Testament worthies, and the allegorical forms of the cardinal virtues. The surbase immediately beneath the shrine, the curved galleries above, and every available corner

of the structure, are likewise peopled with countless tiny beings. There are sconces for lights at the four corners, in the shape of the fabled mermaidens, which, like everything else on the monument, exhibit a perfect grace and lightness in conception and execution.

In small niches upon the finely wrought piers stand the figures of the apostles, in the design of which the master has reached the highest freedom and grandeur of style. In the noble flow of the drapery we see traces of the idealism of the fourteenth century, though in a purified and exalted fashion, and joined with a classic simplicity and refinement of feeling, and with a complete knowledge of the human form, which lend a lofty beauty to the marked individuality of the figures, such as is equaled only by Lorenzo Ghiberti (compare Fig. 540). At one end of the base the artist has delineated the unpretending but dignified figure of S. Sebald; and at the other he appears himself in his everyday dress as a workman, with his cap and leather apron (Fig. 541). The piers do not run into finials as in Gothic architecture, but are crowned with twelve statues of prophets; while upon the middle baldachin —the culminating point of the entire structure—stands the Christ-Child, holding the globe. And thus the master has succeeded in blending the mediæval cycle of deep thought and idealism on the one side, and the aspiration of his own era toward a method which is more true to nature on the other, with the grace of antique forms and ideas; so that he produces a charmingly harmonious whole.



Fig. 541. Peter Vischer. From his Tomb of S. Sebald.

Vischer identifies himself still more emphatically in his later works with the tendency toward the antique, which had already spread far beyond the borders of Italy, diffusing itself in countless artistic influences of all kinds; though he stands apart among those rare spirits, who, however much they may borrow here and there, yield up no whit of their own originality, or of the *naïveté* and vital energy of their native art. He was just enough akin in soul to that art to have saved himself, from the very beginning of his artistic life, from

the eccentricity, the fantastic caprices, and the often clumsy singularities of his German contemporaries. One of his most finished works is his splendid relief upon the Tucher Monument in the Cathedral at Regensburg (Ratisbon in Bavaria), dating from the year 1521—Christ comforting the mourning sisters of Lazarus—pathetic in its truthful simplicity, full of expressive intensity, and of fine, distinct grouping; less studied in the style of its rilievo than Ghiberti, though nearly as noble and free in every other way. A relief of the Coronation of the Virgin, dating from the same year, set up on a nave pillar of the Cathedral of Erfurth, and repeated in the Palace Chapel at Wittenberg, is not less remarkable for noble sentiment and ideal beauty. Besides these, two tombs among the master's last works are worthy of mention: that of Cardinal Albert of Brandenburg, in the Collegiate Church at Aschaffenburg, prepared while this prince was yet alive, in 1525; and the Monument to Frederic the Wise, Elector of Saxony, in the Palace Chapel at Wittenberg, executed in 1527, especially fine and masterly in its finished execution. Minor works alone are left to show this master's treatment of the antique. Thus, a statuette of Apollo, at Nuremberg, spirited and vigorous, though somewhat hard in its modeling; a rilievo of Orpheus and Eurydice in the Berlin Museum, of which there is a free replica in the possession of Mr. Dreifuss in Paris, and another in the Monastery of S. Paul in Carinthia. Furthermore, two inkstands with a graceful nude female figure, formerly the property of Mr. Fortnum, in London, are specimens of his original way of handling such subjects. Of the highest significance in this respect, however, was a bronze gate, originally made for a tomb of the Fuggers in Augsburg, and then fitted for the assembly room of the city hall in Nuremberg, in which the master has given proof of his thorough understanding of the Italian Renaissance, probably through studies of his son Hermann. Demolished by the Bavarian government in the beginning of the nineteenth century and disposed of for the mere value of the metal, this incomparable work has disappeared without leaving a vestige.

Besides these works of undoubted authenticity there are a few others to be added to the list, which undoubtedly originated in the studio of this master, but do not bear the stamp of his hand quite so unmistakably, betraying at times a certain inequality of treatment. Among these are the Tombs of the Counts of Henneberg in the Church at Römhild, near Meiningen; the one of Count Otto IV., executed after 1480, being, perhaps, a juvenile production of the artist; while that of Hermann VIII. and his consort Elizabeth, finished after 1507, exhibits Vischer's characteristics very prominently in the principal figures, and should undoubtedly be ascribed to him.

There is also the double Tomb of the Electors John Cicero and Joachim in the Cathedral at Berlin, bearing the date 1530 and the name Johann Vischer; but the older portion cannot be considered the production of the great master. Finally, we may mention the tablet representing the Entombment of Christ, in the Church of S. Ægidius at Nuremberg (1522), some portions of which are very beautiful; while the design, as well as the execution, of the incomparably beautiful body of Christ, foreshortened in flat rilievo, betrays the master's own hand. Johann Vischer, above alluded to, executed in 1530 the noble bronze relief of a S. Mary preserved in the Foundation Church at Aschaffenburg. But the fine Tomb of the Elector John in the Palace Chapel at Wittenberg (1534) must be assigned to another son, Hermann Vischer the younger. The treatment of drapery in this work is no longer quite free from mannerism; and this tendency appears still more strongly in the Tomb of Bishop Sigismund of Lindenau (died 1544), in the Cathedral at Merseburg—the work of the same artist, according to the monogram it bears. Besides, we know of Hermann that he had been in Italy, and had brought thence a number of designs; so that from this side as well came a direct familiarity with the art of the South. The Tomb of Count Eitel Friedrich of Zollern and his consort Magdalena of Brandenburg in the Town Church at Hechingen (1570) seems to point to Peter Vischer as its artist. It is nearly allied to the later Tomb at Römhild, and quite its equal in beauty and freedom of treatment. It is impossible to decide at present as to whether the contemporaneous Monument of Cardinal Frederic in the Cathedral of Cracow was a production of the Vischer workshop.

However, there can hardly be a doubt that the two colossal bronze figures of King Arthur of England and Theodoric the Goth, forming part of the Monument of the Emperor Maximilian, in the Church of S. Francis at Innsbrück, are the work of Peter Vischer's hand. This tomb, embracing one of the most extensive and magnificent collections of associated sculpture in the world, was begun in 1508 in pursuance of an idea of the art-loving emperor, and under the direction of his court painter, Gilg Sesslschreiber of Augsburg. The twenty-eight colossal bronze statues of the ancestors of the imperial house and of half-legendary mediæval heroes which surround in formal rows the monument proper, were the first to be begun. The noblest of these are the statues of Arthur and Theodoric, executed in 1513. Their superb bearing, delicate proportions, and perfect execution (the last applying especially to Arthur), prove them the work of Peter Vischer's hand. Besides these, the greater number of the female figures are remarkable for graceful pose and richly figured and softly

flowing drapery. Of these, according to Schönherr's investigations, the nobly simple Eleanora, Cimburgis, Cunigunde, and Mary of Burgundy are attributed to Gilg; and among the male statues he executed King Philip, Duke Ernest, Theodobertus, King Rudolph, and the kneeling figure of the Emperor Maximilian, which was recast at a later period; and the same artist prepared, besides, the models for the figures of Duke Charles and Philip of Burgundy. These works all belong to the most admirable of the series; while the other figures, and especially the statues of knights, generally less successful in treatment—some being clumsily thick-set, some insipid or too fantastic, but all in wonderfully rich costumes—were executed by other hands, after the gifted but too frivolous artist had been discharged in 1518. Steffen and Melchior Godl, as well as Gregor Loffler, are particularly mentioned as the casters of these figures. The last-named cast in 1549 the statue of Chlodwig, modeled by Christoph Amberger. On account of the vastness of the work, it made but slow progress, and was not completed before the second half of the century; for in addition to all the rest, there were twenty-three bronze images of the patron saints of the House of Austria, each about two feet high, intended at first to be a part of the monument, but now separate from it, and ranged in the so-called Silver Chapel of the Church. These, too, though without any special delicacy of conception, were skillful, lifelike productions. The whole work was brought to a close with the superb marble cenotaph, upon which kneels the noble and spiritual bronze statue of the emperor in prayer. This, as well as the statues of the four cardinal virtues which surround the emperor, finely treated in a style inclining to the antique, was designed by Alexander Colin of Mechlin, and cast by Hans Lendenstrauch of Munich (1572). The emperor's statue was soon after recast (in 1582) by an Italian—Lodovico Scalza, called Del Duca. Colin finally executed twenty of the marble reliefs which cover the monument, the first four of which are from the hand of Gregory and Peter Abel of Cologne. These productions, setting forth heroic deeds and famous events in the emperor's life, are composed, according to the ideas of the time, in a purely picturesque style, with crowded grouping. Nevertheless, they are pleasing on account of their elegant and dainty miniature-like execution, as well as because of many fresh, lifelike traits, and the brilliant technical excellence of the carving. As a whole, this colossal monument is unique of its kind.

The Tombs of the Saxon Princes in the choir of Freiberg Cathedral form a grand monument of the sculpture of this period. They begin with Henry the Pious (died 1541), and contain, in a setting

of the rich marble architecture of the Renaissance, six gilded bronze statues of princes and princesses, as well as the figures of Charity and Justice—vigorous productions, of highly spirited and original conception, though inclining, even here, to the prevailing ideal style. Thus, in the later decades of the century, there appeared in the department of bronze work the forerunners and heralds of that revolution which we have indicated above as a turning-point in the history of German sculpture, and the description of whose monuments will be reserved for the following chapter.

The goldsmith craft of the times is represented mainly by two masters, whose creations rise to the level of high art: Wenzel Jamnitzer of Nuremberg, known particularly through the magnificent Merkel table service recently acquired by Baron Rothschild in Frankfort, and pieces in public collections in Dresden and Vienna; and Anton Eisenhoidt of Warburg, who was only lately rescued from oblivion.* Of the latter's work, Count Fürstenberg at Castle Herdringen in Westphalia owns the entire sumptuous furnishing of a chapel, executed by the master from 1588, by order of Theodor von Fürstenberg, prince-bishop of Paderborn. These works bear testimony to a high artistic skill and a complete mastery over the forms of the Italian art of that period, which the artist, who was also active as an engraver on copper, had acquired during a sojourn in Rome, without entirely turning, on that account, from native traditions.

B.—IN FRANCE.†

The sculpture of the fifteenth century is still closely connected with the architecture of the time. This late Gothic architecture has been touched upon in Chapter IV. of the Third Book (2, B). The porches of cathedrals were not as uniformly adorned with statues, nor was there such a superabundance of small statuettes in niches on the curve of the arch, nor so elaborate and rich a system of sculpture in relief on the tympanums; but the figure sculpture which we have of this time is singularly vigorous and in a way realistic. Thus, the essential characteristic of Gothic figure sculpture—its significance of gesture and pose; the way in which drapery and costume, although enjoyed, are made subordinate to the telling action of the body which

* Compare J. Lessing, "Die Silberarbeiten von A. Eisenhoit"; folio, Berlin, 1880.

† Gonse, Louis, La Sculpture française depuis le xiv. siècle, 1895. Koechlin, Raymond, et Marquet de Vasselot, J. J., La Sculpture à Troyes et dans la Champagne méridionale au 16e siècle, 1900. Tremblaye, M. de la; Solesmes, Les Sculptures de l'Eglise abbatiale, 1406-1553. 1892. Vitry, Paul, Michel Colombe et la Sculpture française de son temps, 1901.

they conceal and modify—increases rather than diminishes. At the very epoch, 1420 to 1480, during which Italian sculpture was becoming more and more classic in its guiding spirit, the sculpture of the North was tending in a different direction, and this partly under the influence of Flemish art; for although the artistic workmen of France were numerous and excellent at this time, there seems to have been room for the employment of many sculptors coming in from provinces which were then, and from some which still are, outside of the domain of France. This influence lasted through the sixteenth century, and it was during the years from 1520 to 1560 that there was



Fig. 542. Reliefs in Cathedral at Amiens.

the most strenuous conflict between the influences coming from Italy on the south and the old and still mediæval artistic spirit of the northern provinces.

The growth of fine art in France at this time cannot be understood at all unless it is constantly kept in mind that the classical Renaissance in Italy was exactly contemporaneous with the great development of florid Gothic in the North. Thus, the well-known porch of S. Maclou at Rouen is of the same date (1470) as the front of the Church

of the Certosa near Pavia; the Hôtel de Cluny at Paris is of the same date (1490) as the severe Renaissance front of S. Zaccaria at Venice. The Church of Brou at Bourg-en-Bresse, with its extraordinary elaboration of Gothic form run wild, as it seems, until its intricate system is grasped, is contemporaneous (from 1511 to 1515) with the very simple and altogether classically meant Church of S. Biagio at Montepulciano. The sculpture is of an equally surprising difference in character when equal dates are put side by side. The statues which adorn the west front of S. Wulfran at Abbeville are of about 1490, and they are as absolutely non-classical as statues of a time two hundred years earlier; whereas in 1490 Donatello had been dead twenty-four years, Mino da Fiesole had been dead four years, a lull had come, the great men of the Renaissance were gone, and the workmen of the second race, Michelangelo and Jacopo Sansovino, were vigorously inaugurating the style of the cinquecento.

In 1490 was begun the chapel of S. Blaise, on the edge of the terrace of the great Château of Amboise. This is the chapel which is generally called that of S. Hubert, because of the sculpture representing the miracle of S. Hubert which crowns the door of entrance. There is no doubt that this sculpture was completed before 1495. There are three human figures besides the two angels, the miraculous stag, the horse and four hounds—and all these combined with a singularly effective background of trees, with a charming little vaulted building standing for the hermit's cell. This is mediæval simply in the absence of the classical influence. The story is told in the most vigorous manner, and the costume of the epoch is treated with realism and with perfect success. The carved screens of S. Maclou at Rouen, with the delicate little figures accompanying the elaborate tracery, as if the architectural forms in their fanciful richness had become infused with a life beyond their own, are a little earlier than the Amboise piece. The carved oak stalls of Amiens Cathedral, with their thousands of little figures combined in exquisite groups, are known to have been begun in 1508; and these have retained, of Gothic art, the controlling principle of design, unmatched in any other school of art, by which figures in vigorous action are combined into harmonious designs; while they add to this so much realism as consists in the old care for pose, action, and the accessories of dress and arms. Between 1500 and 1510 Michel Colombe carved the bas-relief of S. George, which was brought from the ruined Château of Gaillon to Paris, and is now in the Louvre. This is as Gothic and as purely Northern in the character of the figures and their action as are the pieces named above. The great tomb of Francis II. of Brittany and his wife in the Cathedral of Nantes has

the recumbent effigy, the four renowned figures of embodied virtues, and the smaller figures in the niches all by the hand or from the models of Michel Colombe; and these are of the Northern French and semi-Flemish type, although adorning an architectural structure of almost complete neo-classic design, and composed of colored marbles in the South Italian way, and white and ornamental adjuncts in red, green, and black marble. This peculiarity of classic form given to the small monument, altar tomb, or door-piece, while the sculpture remains Northern in spirit, is common at this epoch in France, in Flanders, and in Germany, and points distinctly to the importation by ship of the massive marble-worked block or more elaborate stonework which composes the base, while the statuary was still kept in the hands of the French or Flemish sculptors of the day. As early as 1475, but in the very Southern church of S. Lazare at Marseilles, there is a monument in which the body of the altar tomb is absolutely that of an Italian altar of the developed Renaissance, while the recumbent statue is Gothic in all its characteristics, and in 1506 the tomb of the children of Charles VIII. was put up in the ancient Church of S. Martin of Tours (since removed to the Cathedral); and here the whole body of the tomb is studied from an Italian jewel casket, all architectural form being abandoned, the large hollow curves utilized to afford a perfectly natural place for winged nude boy angels and scrollwork of ultramontane type, while the recumbent figures and the angels at their heads and feet are Northern in every essential peculiarity. The sculpture in the south transept in the little conventual church of Solesmes, thirty-five miles southwest of Le Mans, is of the latest years of the fifteenth century. It is wholly separate from the church, but has an elaborate architectural setting of its own; the exquisite Renaissance pilasters being dated 1496. The pose of the figures, the facial expression, the heavy and rich stuffs used in the costume are all as mediæval as the general scheme of the monument—a wall tomb two stories high and elaborately adorned with florid tracery. Apparently of the same date is the statue of S. Peter in the same church, a piece which has lost its connection with the combined display of architecture and sculpture in the south transept, but is still evidently of the same class of work. The tombs of the Church of Brou are commonly said to date back to 1505 or thereabout, and if we give them the more probable date of 1512 or 1513, their astonishingly firm retention of the Gothic type of sculpture becomes even more notable. The great altar tomb of the Duke Philibert of Savoy stands in the middle of the choir, and the recumbent statue is a perfect embodiment of all the spirit of mediæval figure sculpture. The tombs of the Duchesses

Margaret of Bourbon and Margaret of Austria are set against the wall, one on either side; and these, though little later in date, are of the same general style. In all there exists the perfect combination, familiar to us by this time, of the most elaborate lacework of Gothic tracery and the most delicately and sparingly used floral sculpture, united to figure sculpture of the boldest and most realistic character, as non-classical as fine and masterly sculpture can be. The same is true of the retable dedicated to the Seven Joys of Mary, which is of the same date as the earliest tombs.

In 1523, Ligier Richier, born 1500, put up the retable at Haton-Châtel, southeast of Verdun (Meuse), in which three compartments of very bold architecture of the complete classical Renaissance are filled by the most vigorous groups of statuary; representing, on the left, Christ Bearing his Cross, with S. Veronica; in the center, the Crucifixion; on the right, the Entombment. A few years later, in the Church of the Dominican Friars at Nancy, in Lorraine, the same artist completed the admirable recumbent statue of Philip, Duke of Gueldres. About 1535 was completed the wonderful entombment of Christ in the Church of S. Étienne at S. Michel, close to Haton-Châtel, and due south of Verdun (Meuse). This piece would of itself assert the claim of its creator to a very high place among the Renaissance sculptors of Europe. The Burial of Christ, in the Church of Notre Dame at Le Grand Andely, in Normandy, is of the same epoch; but the handling of the nude parts expresses a greater familiarity with Italian design on the part of its sculptor. In the north transept of the Solesmes Church (see above) are several important groups which are partly in the style of Ligier Richier, and which have been assigned to Jehan Texier, Charlot, Courtois, and others, and even to Germain Pilon. They are of a style less "Italianate" than his; and if of about 1530, as usually stated, are the most remarkable instance of the lingering French and Flemish spirit in sculpture. The groupings are: on the east wall of the transept, above an altar, the Fainting of the Virgin, with ten figures, and above it an extraordinary allegorical composition combining free statuary with alto-rilievo and bas-relief; on the north wall, the Burial of the Virgin below, and above, the half-length portrait statues of four ecclesiastical personages, and above these again the Assumption of the Virgin—a triple group, including in all fourteen life-size figures, with two additional statues in niches at the wings.

Finally, a transition in sculpture as well as in architecture becomes visible. The famous double monument of the two cardinals, George I. and George II. d'Amboise, was built between 1515 and 1525, and presents the most curious mixture

of Renaissance details and mediæval arrangement and scheme of design; while the only one of the two portrait statues which is of this date is itself a transitional work, and the alto-rilievo of S. George and the Dragon in the background is nearly as mediæval as the one by Michel Colombe mentioned above. The Tomb of Louis de Brézé, erected after 1531, retains even at that late date some of the same transitional character. The structure is a wall tomb three stories high; and at its foot, on a sarcophagus which projects from the wall surface, the nude body is shown in a not entirely composed attitude, but rather as if death had come suddenly with suffering or at least agitation. At the head kneels his widow, Diane de Poitiers, a life-size statue of white stone (alabaster); at the foot stands the Madonna holding the Divine Child; while on the wall above are panels bearing the long inscription in Gothic letters. The second story includes two advanced masses (*ressauts*), each supported by two caryatids of classical design, and even of an Italian school as late as the epoch would seem to require—pieces undoubtedly brought from Italy as they are, in their completed state. But between them is the armed and mounted knight, with all the details of the harness and of the barding of the horse rendered with minute care, and even the armorial bearings carefully worked. Above this is an entirely classical frieze of alabaster, forming part of the great entablature; and above this, again, is a separate structure, framing and inclosing the symbolic figure of Prudence. The whole is marked by this peculiarity, that the ideal subjects are treated in the Italian or neo-classic manner, while the statues that approach portraiture are nearly as realistic as they would have been fifty years before. Of about the same date is the Monument of Louis XII. and his Queen, Anne of Brittany, which stands in the basilica of S. Denis, near Paris on the north; and the statues here are admitted to be the work of Jean Juste and his brothers. The men of this family, though always spoken of as sculptors of Tours, were probably of Italian origin; and if so, it seems surprising that the portrait statues should be so little classical in their character. It seems established that they came at an early age from Florence into France. This is the first of the great tombs in which the kneeling and draped figures above—protrait statues of the men and women as they were seen by their contemporaries—are repeated, as it were, by the nude bodies laid upon the bier below, and partly shadowed by the roof-like canopy upon which the kneeling statues are placed, and by the piers which support it, but still plainly visible. The idea was repeated in the altar tombs of Francis I. and Henry II. We are brought back, however, to the mediæval style of composition, and even to the mediæval treatment of single figures, by

certain works executed after the accession of Francis I., or during the epoch generally considered that of the triumphant classical Renaissance in France. The sculptures on the blind wall of the Hôtel Bourgtheroulde at Rouen include even a representation of the meeting of the kings at the famous Field of the Cloth of Gold (1520); and these are more like a miniature of the fifteenth century than they are like anything that ever came from Italy into France. The famous choir screen of the Cathedral of Chartres, with its magnificent free statues under florid Gothic canopies, dates from the same epoch in all its essential parts. These, however, are but exceptions in an age which had already become finally committed to the classical revival. The oak doors of the south transept of Beauvais Cathedral are of the reign of Francis I., and may be dated 1535; and these are entirely neo-classic in taste, both the architectural forms and the treatment and arrangement of the sculpture absolutely of the Renaissance. The tomb of Francis I., erected immediately after his death in 1547, shows an entirely Italian framework, with Ionic columns flanking round arches, according to the strictest method of the "Roman order"; and the statues above them—the drapery as well—characteristically studied from life, are modeled and disposed according to the Italian standard of work in such things. It is only the small bas-relief representing the Battle of Marignano which is mediæval in its treatment. The splendid marble urn carved to receive the heart of Francis I. is entirely neo-classic in style, though the work of the Frenchman named Pierre Bontemps.

The Fountain of the Innocents in Paris has gone through many changes; but the famous bas-reliefs by Jean Goujon are what interest the student the most, and these are of the years from 1547 to 1549. They are nymphs, or at least draped girls, of delicate sculpture and holding water-pots. The drapery is an elaborate study of the Greek chiton and upper garment, but modified in the way it is put on, and also in the way it is adorned by little affectations of delicate sewing, in a way which marks a certain independence in the sculptor, who had retained his decorative sense from an earlier epoch. His famous Diana, in the Louvre, is a goddess seated beside a stag and accompanied by her hounds; but this, in pose, and even in the modeling of the parts of the body, is far from being a careful study of classical conventions. Goujon's caryatid figures, in one of the great halls on the ground floor of the Louvre, are more nearly Italian in their taste; having something of that innovating spirit which the Italians of a hundred years earlier were showing in their time, but still on the whole inspired by the Roman work of the time of their execution. The famous semi-recumbent statue of Admiral Chabot, in the Louvre, and

the very similar one completing the Tomb of Langey du Bellay, in the Cathedral of Le Mans, cannot be absolutely identified with any sculptor, but they are admirable semi-classic works of this same transitional period. In the bronze statue of Henry II., placed upon his tomb at Saint-Denis—the work of Germain Pilon—we have the note of the transition. It is accompanied by a similar inlaid bronze figure of his Queen, and by four decorative statues of personified virtues; and the whole structure dates from 1560 and the following years. These are in a singular way the beginning of the sculpture of our own time. We shall have occasion to see that this art went off into a certain mannerism during the seventeenth, and still more during the eighteenth century; but when the most worthy and important pieces of the nineteenth century are compared with these bronze statues in Saint-Denis, a very close affiliation is seen between them at once. It is a little too much the custom to ascribe the inspiration of nineteenth-century French sculpture to the Italian Renaissance; and it is well to look nearer home, and to find at least some part of the strength of the latest revival in study of French work just three hundred years earlier, instead of the Italian, a century older still.

C.—IN THE NETHERLANDS.*

In the Netherlands the varied and expressive figure sculpture which was closely connected with the late Gothic style continued through the earlier years of the fifteenth century, and so passed into our present epoch without important change. Here also, as in France, there was a certain pause in the amount of the art product during those years which we identify with the most rapid growth of classical art south of the Alps. During these years, 1420 to 1480, the extremely unsettled state of the neighboring realm, the subjects of the King of France, and the constant wars caused by the invasion of the English king and by struggles of the states to throw off such principal or feudal control as was asserted with regard to them, prevented an active development of the art; but here, as in France, a magnificent development of rich architectural decoration combined with sculpture is found to be nearly contemporaneous with the beginning of the sixteenth century. Thus at Dixmude is a carved choir screen in the parish church, a piece of superb lacework of stone, combined with bronze balusters and adorned by statues of about half life size wrought in marble, and combining perfectly with the architectural framework. As this work is nearly contemporaneous with the won-

* Van Ysendyck, Jules Jacques. Documents classés de l'art dans les Pays-bas du 10e au 18e siècle-recueillis et reproduits. Antwerp, 1880.

derful porches of Saint-Riquier, and of the transepts of Beauvais, so its architectural character nearly corresponds with them, and its sculpture is of the same class and spirit. As a curious contrast to this is the admirable monument of alabaster in the church at Enghein, of which the known date is 1521. This is as purely neo-classic in the spirit of the Spanish modification of the Italian Renaissance as the sculptures last named above are Gothic in character, however modified. The tomb is an important historical monument as recalling the Spanish control at that epoch of the Catholic Netherlands which are now included in Belgium. It commemorates an archbishop of Toledo of Flemish descent. At the same epoch there was erected in Ghent so much of the Hôtel de Ville as retains its partly mediæval character; and this, again, had admirable sculptures, which, however, have been largely restored. In Audenarde the Hôtel de Ville, entirely in the florid Gothic style, was begun in 1525, and finished within a very few years. Here, although the figure sculpture is in entire harmony with the tracery and the floral sculpture, which is abundant though not elaborate, the figures are all of bronze, now perfectly harmonized by time with the weathered stone. In the same building there is a superb chimney of stone, with draped figures, and entirely decorated in polychromy; and doorways, doors, ceilings, and panelings throughout the interior admirably carved in the style of the epoch. Also in Courtrai are two chimneys in the late Gothic Hôtel de Ville, which in itself is not important. These chimneys are covered with statues of half life size; and smaller imaginary portraits personify virtuous Biblical personages, while panels are filled with legend and incident in very high relief. All these are of the years following 1527, and it is only with the similar work in France that they should be compared, on account of their grace and fluency of design. The most superb of all the chimneys of Belgium, however, is the famous chimney in Bruges, in what is now called the Palais de Justice; it is known to have been designed by Launcelot Blondeel, and the sculpture worked by Guyot de Beau Grant, between 1529 and 1531. A cast of this exists in London, and other replicas are in the Trocadéro Palace and elsewhere in Europe, for it is an admittedly supreme work of art. The statues are recognized as portraits of the Emperor Charles V. and his ancestors, Flemish and Spanish. This chimney fills the whole end of a large room, and is a marvel of elaboration, though less perfectly successful as a design than it is in the details of the sculpture. In Hal (or Halle) is one of the most exquisite pieces of cast and chiseled metalwork in Europe, the font of latten and movable cover of the same material signed by "Wilaume de Febvre fondeur à Tournai, l'an Mille CCCCXLVI." (1446).

This piece, although it is so early, and although the purely architectural adornments in the way of niches and parapets in the metal are still florid Gothic in character, has in the drapery of the figures a classical character strongly suggestive of the work of Peter Vischer (see Germany, above). The retable in the Church of S. Martin in the same town is of 1533, and is wrought in alabaster, with circular panels deeply sunken and filled with legendary sculpture in high relief, all relieved by gilding. In Hoogstraten, the tomb of the Count Antoine, in the church of S. Catherine, is dated 1540; and this has the sides of the altar tomb adorned by a Roman order, attached columns alternating with round arches of almost pure Italian style. It can only be considered as a direct importation from Italy, for the later monuments about to be named are still Gothic in character. These are, at Alost, the tabernacle in S. Martin's Church, with crowds of figures exquisitely carved; and in Bruges, in the Church of Notre Dame, the celebrated tombs of Charles the Rash, Duke of Burgundy, and his daughter Mary—of which the first was erected about 1558 by the order of Philip II., in close imitation of that of Mary, which dates from 1495, and was the work of Peter (or John) de Beckere of Brussels. On the other hand, the tomb of John III., Baron of Mérode, in the Church of Gheel, and dated 1554, is entirely Italian in form; the whole scheme exactly that of the sixteenth-century altars of Italian churches, and completely out of the contemporaneous Flemish style. Here, again, the sculptured allegorical figures, which are of half life-size, and the magnificent recumbent statue upon the tomb are still Gothic in character, with that realism of treatment which we have found characteristic of French work of the same epoch. At Antwerp the beautiful gable of the Hôtel de Ville has statues in niches, closely resembling in their style and their disposition those of the admirable front of the Church of S. Nicholas at Munich, although the Flemish examples are dated twenty years earlier, or about 1564. They are ascribed to Corneille de Vriendt, called Floris. By the same versatile and powerful artist is the noble Jubé in the Cathedral of Tournai, a work of 1566, with six round and six square panels filled with legend and Bible story in high relief, and three statues of sacred personages.

The individuality of the sculptor is hard to establish in the case of most of these monuments. Even where it is on record that a certain master was employed upon the tomb or jubé, or even that it was confided to him, it still remains uncertain, in almost every case, how far the general disposition and how far the separate details were his work. We are inevitably reminded of the undetermined relation borne by Phidias to the work upon the Parthenon and other build-

ings of that time; our only information being that he was given charge of them by Pericles. In France, the labors of those recent archæologists whose books are cited have partly cleared up the confusion, and have determined the share which each artist may be considered to have had in the work of these centuries; but in the Low Countries there has been little, except for what is furnished by the brief descriptions of Van Ysendyck.

D.—SPAIN—SCULPTURE; 1450-1580.

The sculpture of Spain remains closely connected with architecture until a very late epoch; nor did there ever grow up there a great school of figure designing in the abstract, for its own sake as art in pure form, and removed from decorative purpose. Immense portals, in which the combined carving of vegetable and animal forms intermingled with scrollwork leads up to figure sculpture, usually on a small scale, adorn the great churches. Thus, in the Church of S. Pablo, Valladolid, the whole west front, between two very plain towers, is incrusted with such elaborate carving; and S. Gregorio, in the same town, is equally remarkable for a façade wholly unlike anything to be found outside of the peninsula. These are of the last few years of the fifteenth century. Of the same time are the two tombs in the Chapel of S. Ildefonso of the Cathedral at Toledo; that of Inigo Lopez Carillo de Mendoza (d. 1491), and of the Archbishop Juan de Contreras; and, in the Chapel of the High Constable (Capella Conestabile), two other tombs of florid Gothic character with noble sculpture. The high altar of the Cathedral at Toledo is famous for its combination of polychromy with rich sculptured decoration. In the same great church, the Tomb of S. Juan de la Penitencia, and the chapel of S. Ildefonso, with a noble classic altar tomb of Alonzo, bishop of Avila, who died 1514, are worthy to be ranked with the wall tombs of Italy of a somewhat earlier period. A niche above the greater arch of the principal story contains an admirable statue of the Madonna. The Hospital de Santa Cruz, also in Toledo, has one of the finest portals in Spain, sculptured richly in and around the tympanum of the great arch; and in the Hospital de Afuera is the Chapel of Cristo de la Luz, which contains the superb Tomb of Cardinal Talavera (1557), said to be by Alonzo Berruguete. The Church of S. Juan de los Reyes, in Toledo, has on the interior wall on either side of the great doorway of entrance, a horizontal band of great heraldic shields alternating with statues of about life size, and forming a decorative feature of extraordinary richness and variety. But this is the essential peculiarity of this Spanish work, its

style of sumptuous adornment, unfamiliar to Northern-bred or too exclusively Italianate students, which on further study proves as tasteful and permanently valuable as they are startling at the first meeting. The pulpit of the same church is of severer style, and of noble design; but the cloisters are adorned with statues of saints whose disposition and arrangement reminds one of the Romanesque cloister of S. Trophime, at Arles, while these are of very florid design. In the Church of S. Tomé is a colored statue of S. Simone;

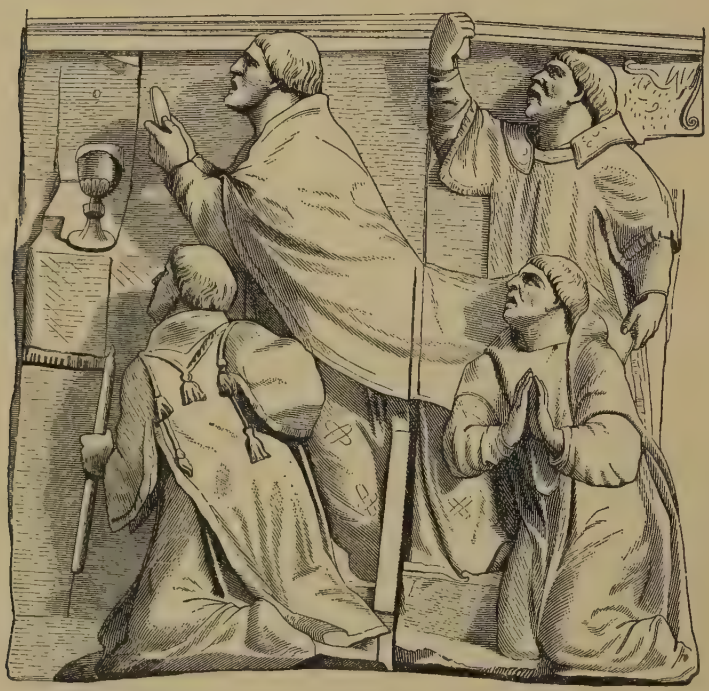


Fig. 543. Relief. By Alonzo Berruguete at Valladolid.

and at Valladolid, now in the Town Museum, to which it was brought from the Convent of S. Francisco, is a life size painted statue of Christ of great value. These fully painted statues are not to be neglected because of any too hasty association with the very tawdry and trivial statues, draped and crowned, and carried in procession in the nineteenth century. The Spanish painted sculpture of the sixteenth century and following years gives us the best means in Europe of partly judging the effect of the colored statues of the Greeks in antiquity. These pieces, too, are more nearly complete in themselves as free statuary. Other mortuary monuments are the tombs of

King John II. and the Infante Don Alonzo, in the great monastery of Miraflores—the work of Gil de Siloê. At Valladolid, lately in the Convent of S. Pablo, but now removed to the Museum, are the bronze kneeling statues of the Duke and Duchess de Lerna, the work of Pompeo Leoni. So the large alto-reliefs in square panels in the Respaldo, or choir screen of the old Cathedral (Seo) of Zaragoza, are noble sculpture, as well as of decorative value. The font of S. Eugracia, in the same town, has a noble system of three broad niches above the great door, each filled with figure subjects, while a niche crowning the whole is filled by a sculptured crucifix of great beauty. The Church of Santa Cruz, at Coimbra in Portugal, has a great system of statues arranged between the towers—a lingering reminiscence of Gothic church fronts, admirably used in the later style; and the pulpit of the same church is of the most delicate transitional character, with seated statues in niches.

E.—ENGLAND.

The Gothic style in architecture kept its influence much longer in England than on the Continent; but in England, as in France, there was a notable diminution in the amount of figure sculpture in church porches, or galleries of the exterior. Moreover, as there were no buildings of the time, in England, approaching in cost and splendor the cathedrals of Beauvais or Abbeville, so there was no call for such statuary as the ecclesiastical buildings of the time might naturally have had. The French sculptures, as at Solesmes and Andelys, had no equals in England. There are, however, the very fine statues of the interior of Henry VII.'s Chapel, Westminster, which date from 1505 and following years: such as those upon the wall above the modern tombs of Dean Stanley and the Duc de Montpensier.

In tombs, however, much fine work was done. The altar tomb was popular in the island, and the tomb with canopy may be thought even to have had a specially great and interesting development there. The tombs of the fourteenth century were copied, with changed details, or expanded and glorified with the new system of design. Thus there are two important late Gothic tombs in the church at Warwick (Warwickshire), the one of Richard Beauchamp, Earl of Warwick (d. 1499), with a dignified bronze recumbent statue cast by William Austen—the records giving also as the names of master workmen employed upon the body of the tomb, Thomas Stevyns and John Bourd. As yet no research into the artistic records of England has given us the names of artists with such frequency or certainty that

a workman can be followed from place to place. The brass screen in the middle of Henry VII.'s Chapel at Westminster Abbey is thought to show no foreign influence, but to be traditional Tudor Gothic. The altar tomb within is admitted to have its recumbent statues Italian in their general character, no longer architectural and severe, but the evident work of a school of sculpture much emancipated from restraint by conditions of general decorative effect. These statues are thought to have been the work of Pietro Torrigiano, born in Florence in 1472. The flanks of the tomb are sculptured with six groups of two saintly personages each, in rondels, framed by classic wreaths and alternating with Renaissance pilasters. All the figure sculpture is free and southern in its character, and the drapery is semi-classic. Torrigiano was at work upon the tomb for some time before the death of the King, in 1509, and he was employed upon that work for a number of years later; as also upon the tomb of the Countess of Richmond, mother of the King, whom she survived for a few months.

Of about the same epoch, but of earlier style because in a far-away country, and without even remote foreign influence, are the late Gothic tombs in the churches of the north of England. Little by little these are invaded by the new spirit. The arcaded Gothic tracery of the flanks becomes less important, and the figure sculpture more free from the architectural disposition; as in a tomb of the Cokayne family (given by Gotch) in Ashbourne Church, Derbyshire, the date of which must be about 1480. In Bakewell Church, Derbyshire, is the large altar tomb of Sir George Vernon and his two wives; the three recumbent figures very nobly designed, but the mass of the tomb plain but for escutcheons in panels.

The great wooden screens which in churches divide the choir from the nave, and in public and private halls shelter the interior from the doors of entrance, are very characteristic of English architecture from the fifteenth to the eighteenth century. That which adorns King's College Chapel at Cambridge is a magnificent piece of associated sculpture; its date is assumed as that of the completion of the splendid building itself, 1530. It is a perfect Renaissance design—rather French than Italian in its general character. The sculpture is limited to ornament and heraldic devices, but is free and noble in character. A monument in S. Michael's Church, Coventry, is of 1556; it shows much Italian influence. Of 1578 is the very dignified and simple Tomb of Margaret Douglas, mother of Lord Darnley and grandmother of James I. of England. The draped recumbent figure shows some reminiscence of Gothic design, and the kneeling statues around the tomb are even more completely non-Italian in treatment.

2. *Painting.**

In the North, as in Italy, painting was the favorite art of this epoch, and attained the greatest importance, especially in Germany and the Netherlands. But although the same tendency of the age found expression in this art as in the others, there was a vast difference both in the manner of its manifestation and in the results to which it led. The beginning of modern painting in the North with Hubert van Eyck is so glorious, so untrammeled and magnificent, that the corresponding period in Italy, under Masaccio and Mantegna, cannot be thought to surpass it. The founder of modern painting in the North stands upon as lofty a height as that of any other pioneer genius—a height which he has reached not only by the adaptation and improvement of the ancient discovery of oil painting, and its subsequent perfect and masterly application and employment, but also by his elevation of style, which united the ancient lofty ideal with the youthful freshness of a quickened feeling for nature. He even goes a step in advance of the Italian masters. Without doing violence to the sacred character of a subject—which, on the contrary, he holds to steadfastly—he transplants his figures into the realities of a cheerful life. He releases them from the bondage of the invariable gold background, and in its stead surrounds them with the springtide glories of nature. All of this he accomplishes with a vigor and intensity such as the contemporaneous Italian art hardly attained to. At the same time he never lost sight of any essential features throughout the whole endless variety embraced by his artistic vision, and never permitted himself to degenerate into mere pettiness.

If, with such beginnings, Northern painting never reached the height of development attained by that of Italy; if it afterward did penance for the great genius of Hubert van Eyck, and in some respects retrograded rather than advanced—the reasons for this are very diverse. To begin with, it was of great consequence in this development that painting in the North had long been deprived of the opportunity offered by the extended wall-surfaces, upon which it could have set forth larger cycles of thought, and gained practice in connected historical compositions. To the exclusive culture of the

* Hotho, H. G., "Die Malerschule Hubert's van Eyck." Schnaase, "Niederländische Briefe." Crowe and Cavalcaselle, "The Early Flemish Painters." Waagen, "Ueber Hubert und Jan van Eyck." Michiels, J. A. X., "Histoire de la Peinture Flamande." Schauer, G., "Van Eyck's Altar von Gent." Jubinal, A., "Les anciennes Tapisseries historiées." Kinkel, G., "Die Brüsseler Rathhausbilder" (reprinted in author's "Mosaik zur Kunstgeschichte"). Förster, E. J., "Geschichte der deutschen Kunst"; "Denkmäler der deutscher Baukunst, Bildnerei, und Malerei."

Gothic style, more than to anything else, it is owing that Painting in the North was deprived of opportunities for extensive exercise of her powers, and that the very fountain of her life was dried up. The artists of the time were thrown back upon the painting of illuminations and panel pictures, and were thus deprived more and more of the opportunity to depict life-size figures, and to represent life in its broader phases. What is more, the passion for wood carvings upon the altars, which we have already considered, limited the opportunity of painting even in this narrow field, and confined it almost entirely to the adornment of the wings of the triptychs, or even merely of the outsides of the wings. It therefore follows, that, as a rule, the wood carvings upon these altars possessed more artistic value than the paintings.

It is true that, in such small panel pictures, the art could develop in the direction of delicacy and refinement; the inexhaustible charms of nature could be set forth *con amore;* in Germany the old love for trees and plants and flowers, and blades of grass, and leaves, could find hearty satisfaction, and, where humanity was the theme, could lay most stress upon depth of sentiment, upon what was spiritual and emotional. In all these respects, Northern painting had its undoubted advantages; but it belittled them by losing all taste for broad effects and for what was great and essential, by going into an over-realistic style in the treatment of the least important details, and often degenerating into mere trifling, and all manner of extraordinary pettiness. The figures represented lack naturalness. The faces, to be sure, in their delicate perfection often have an expression of life which is the result of a sharply-marked individuality; but the imperfectly drawn bodies, with their angular movements, cannot properly interpret this spiritual elevation. We must add to this the rich dress of the time, which appears cumbrously heavy because of the prevailing fondness for stiff stuffs—for velvets, silks, brocades, and satins. This produces those hard, angular, involved folds, which were exaggerated to the last degree by the popular bad taste of the day, and the fancy for everything fantastic and overloaded, which made simplicity and even beauty in a high sense impossible.

In no respect had the life of the community in the North, at that time, assumed the noble, liberal proportions which the influence of a cultivated aristocracy, and the splendor of modern princes, had imparted to it in the powerful Italian cities. The wealth of the commercial cities of the North had resulted in an almost barbaric display, which had found its appropriate tasteless expression in the gaudy elaborate, overladen costume of the period. The accomplished grace, the courteous manners, innate in the Italian, and possessed alike by

all classes, were then, as now, unusual at the North; besides which, the Southern races were then, even more than now, superior to the Northern nations in personal beauty. These circumstances were most directly reflected in their works of art. There was a general lack, in the North, of that culture which regarded art as the highest adornment of life. Magistrates and princes attained but seldom to that lofty standpoint which, in Italy, called forth those vast monumental productions on which Italian art was nourished into greatness. It followed, as a matter of course, that the Northern artist was not allowed the independence which he enjoyed in Italy. Albrecht Dürer gives us a most trustworthy evidence of this in writing from Venice to his friend Pirkheimer: "Oh, how I shall freeze up again when I turn my back on this sunshine! Here I am a lord; at home I am a nobody." The mercantile and mechanical way of life of the North, with its narrowness, fettered the artist, and made free progress almost impossible even to the boldest spirits.

It was due to all these causes that Northern painting clung to the standpoint of the fifteenth century, with all its narrowness, degenerated very generally into a mere mechanical dryness, and so put almost insurmountable obstacles in the way of even those great masters who were given to Northern art about the beginning of the following century, even in that of an Albrecht Dürer; so that they expended their best time and strength in combating them, without succeeding in freeing themselves from the thraldom of the narrow tendency of the age. And at this crisis Luther's great revolution swept over the land, and, taking hold of all earnest and thoughtful souls, turned them aside from calm, artistic effort. To gain the highest good of liberty of conscience, the North had to sacrifice, for many years, the fairest gifts of art.

But although painting in the North fell so far behind that of Italy in merit, owing to these manifold causes working both from without and from within, still it possessed its own peculiar merit, which gave it an independent significance in spite of all its formal constraint of manner, and its predisposition to exaggerate things unessential and petty details. Chief among these are the warmth and depth of sentiment which glow even through the imperfect forms; simplicity and truthfulness, united with an inherent singleness of purpose and genuineness. These are qualities which, to be sure, cannot supply the lack of beauty, but which, by their strong moral excellence, may have a strengthening effect, and may atone for much. But, above all, we are impressed with the truly inexhaustible wealth of individuality which appeals to us in the works of Northern painters with a force and versatility such as is not found in those of any other

school or epoch. Besides this, there was the popularizing tendency, which was characteristic of Northern art, and which was especially instrumental in the splendid development of the reproductive arts—engraving on copper and wood engraving. By their means the artists could speak intelligibly to the whole people, and diffuse their ideas far and wide, so that they were received by all and appropriated by all; and thus, by this constant interchange of thought, they were confirmed in the vigorous, popular form of expression which was originally inherent in them. Thus it may be said that Northern art was essentially democratic, whereas the art of the Italians was more aristocratic; and we recognize in this fact an analogy which also holds good in other departments of intellectual life. Especially the German intellect inclines at this period, more strongly than ever before, toward the domain of the fantastic, and in many of its productions, especially the celebrated Dances of Death, and works of that nature, reaches a climax of powerful and effective humor to which no other people has attained—not even the Italian.

A.—THE SCHOOLS OF THE NETHERLANDS.*

Flanders, the great commercial country, was destined to be the birthplace of modern painting in the North. Trade and manufactures of all kinds flourished in its ancient and wealthy cities from an early date, and foreign commercial nations found a market here for the exchange of their products. Moreover, here was a court which was one of the most remarkable of that age for splendor, display, and influence, and which carefully encouraged this new revival in art. It is not improbable that the ancient and long-celebrated school of missal-illuminators on the shores of the Maas bore a prominent part in the development of Flemish painting; while, on the other hand, the sculptures on the tombstones at Tournai had already produced a direct influence in another direction—toward a natural and lifelike conception and treatment of the human figure. And if once the artist's eyes were opened to a realizing sense of his surroundings, the brilliant, rich, and manifold life that reached its height in the Flemish cities could not fail to have a strong influence on the de-

* Conway, Will, "Early Flemish Artists," 1887. Crowe, J. A., "Handbook of Painting: The German, Flemish, and Dutch Schools," based on the "Handbook" of Kugler, 2 parts, 1889. Crowe, J. A., and Cavalcaselle, G. B., "The Early Flemish Painters," 1872. Fromentin, Eugène, "Les Maîtres d'Autrefois," 1896; the final chapter "Belgique" (translated into English as "The Old Masters of Belgium and Holland"). "History of Painting," from the German of the late Alfred Woltmann and Dr. Karl Woermann, 2 vols., 1885. Wauters, A. J., "La Peinture Flamande," Paris. Schnaase, "Geschichte der Bildenden Künste," vol. viii.

velopment of such a tendency. It was not in vain that the artist saw here the representatives of the most diverse commercial nations—Germans, Italians, Slavs and Prussians, Spaniards and Portuguese—engaged in busy traffic in the market-places of Bruges and Ghent. The observation was quickened, and the eye educated, by the endless diversity in physiognomy, bearing, dress, and manners.

A new and decided impulse, under these favoring circumstances, was given to painting by an artist who exerted a more direct influence upon his whole epoch than has almost any other painter, and who carried with him the whole art of painting of his century to new and surprising developments. Hubert van Eyck was born, as far as can be ascertained, somewhere about the year 1366, and probably in the little village of Maaseyck. He seems to have belonged to an ancient family of painters; and not only his brother, but his sister as well, was an artist. Very little, however, is known of the private life of the great master; and we can only be sure of the one fact, that he was engaged during the latter part of his life in executing the masterpiece of his career in Ghent, whereas he probably spent the intermediate portion of his life in Bruges. But there can be no possible uncertainty as to his claims to consideration as the founder of an entirely new school of painting. In the character of his subjects he identified himself with the thoughtful, symbolic art method of the Middle Ages, and he succeeded in enlarging and deepening this method by his own intellectual force; but at the same time he threw himself boldly into the study of actual life. He placed his sacred scenes amid natural surroundings as fresh and beautiful as the springtime, and reproduced with careful accuracy the characteristics of his time and country in the features and apparel of his sacred characters, and in their dwellings and domestic surroundings. For the novel requirements of his art he invented new aids in the preparation and employment of colors. He made marvelous progress in the use of oil as a medium, through which it now became possible to secure a depth and clearness of tone heretofore unknown, and an incomparably delicate gradation of colors. The addition of an excellent varnish aided to give to his coloring a freshness and brilliancy; so that his pictures amazed all his contemporaries by their complete resemblance to reality. Thus, as always, the development of mechanical methods grew out of the increase of intellectual requirements.

The importance of this artist is early indicated in a picture formerly in the Museum of the SS. Trinidad at Madrid, now in the Museum of the Prado. A noble and richly proportioned Gothic building, with arcades and slender turrets, forms the frame and the divisions of the whole, so as to resemble the altar-pieces

of mediæval times. Above, under a light and graceful canopy, God the Father is enthroned, majestic yet mild in look and enveloped in voluminous, flowing, and splendid robes. The Lamb lies upon the steps of the throne. The Virgin is on the right, reading in a book of prayers, in an attitude of meek humility. On the left, the graceful, youthful figure of the Evangelist S. John is in the act of transcribing his Revelation. Lower down, angels of pure and holy mien are play-



Fig. 544. God the Father, the Virgin Mary, and John the Baptist. The three central panels in the upper half of the altar-piece in Ghent, when opened.

ing upon instruments, on a broad terrace; while other angels, looking out from the open arches of the side arcades, are joyously uniting their voices with the notes of the instruments. The water of life flows in a shining stream from the central slender canopy into a fountain, toward which a crowd of the elect are devoutly hastening, the Pope at their head; while, on the other side, the Synagogue, represented by the high priest and his retinue, is turning away with tattered banner, and with despair and horror. The magnificent architectonic

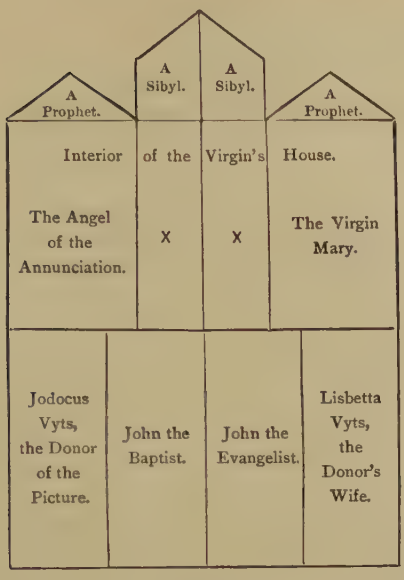


Fig. 545. I.—Disposition of the Subjects on the Outside of the Altar-Piece in Ghent.

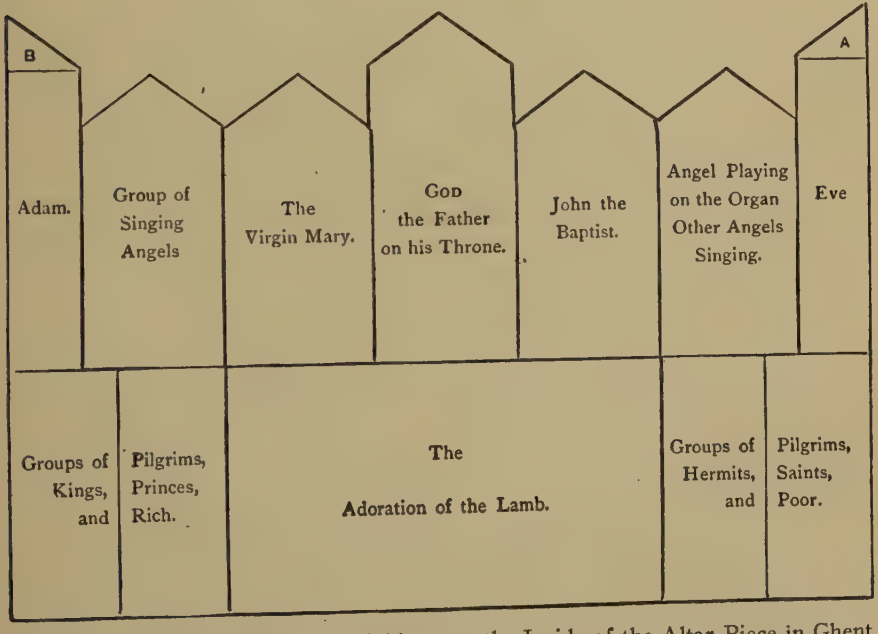


Fig. 545. II.—Disposition of the Subjects on the Inside of the Altar-Piece in Ghent.

arrangement of the whole work, comprehending also, as it does, the most spirited action, justifies the belief that the composition at least is to be ascribed to Hubert van Eyck.

His masterpiece, however, is the celebrated Adoration of the Spotless Lamb, which he painted at the order of the patrician Jodocus Vyts, and his wife Lisbetta, for their burial chapel in the Church of



Fig. 546. Group of Anchorites: the panel next the center, on the right, in the lower half of the Ghent altar-piece, when open.

S. Bavon at Ghent. The whole central framework of the picture, including the principal panels, is still to be seen in its original position; but all the side pieces are at present in the Berlin Museum, except the two which have Adam and Eve on one side and a part of the Annunciation on the other.

When the wings are opened (Fig. 545 II.) the enthroned Creator is seen, crowned with the triple Papal diadem, and bearing a scepter and a globe. He is enveloped in the magnificent folds of a superb crimson mantle, and forms one of the most impressively solemn figures in all the range of Christian art. On either side, in attitudes of adoring reverence, are seated S. John the Baptist and the Madonna (Fig. 544). Next these, upon the wings are angels playing and singing; while upon the outer edges of the panels are Adam and Eve, the



Fig. 547. The Annunciation. The two end panels of the upper half of the altar-piece in Ghent, when closed. [The two panels that separate these (see diagram) are omitted here; though they are interesting as giving an idea of a room in a wealthy citizen's house in Flanders in Van Eyck's time.]

representatives of the human race, praying for aid and salvation. These have been recently removed to the Museum at Brussels. The lower division exhibits the fountain of life, with the Lamb upon a flowery meadow; while detached groups of saints and angels, patriarchs, prophets, apostles, and martyrs, are seen devoutly approaching on either side. These are continued on the side wings by an assemblage of hermits and pilgrims (Fig. 546), soldiers of Christ, and just judges, all of whom are wending their way to the healing waters.

Upon the outside, and visible when the shutters are closed (Fig. 545, I.), is the Annunciation (Fig. 547), and also the admirably executed kneeling figures of the donor and his wife, besides those of S. John the Baptist and S. John the Evangelist, painted in chiaroscuro to look like statues.

This grand work was begun in 1420, and it takes the lead in the modern development in painting, just as the building of the dome of the Cathedral of Florence, commenced about the same time, marks the beginning of the revolution in architecture. Hubert is accredited as the true originator of the group of paintings by the contemporary inscription; and, indeed, to no one else could be attributed such depth of thought, added to such wealth of imagination and impressive force of treatment. But the work was completed by his younger brother Jan after the master's death (1426), and brought to an end in 1432. There has been much debate as to the amount of work done by Jan; but finally it has been agreed upon to assign about half of the panels to him. It is certain, however, that only the hand of Hubert can have portrayed the principal figures; for they have a dignity of expression, a majestic and yet softened flow of drapery, a free breadth of treatment, with all their delicacy added to a warmth of coloring in the flesh tints (almost running into a brownish tone), which Jan never attained to in other works which are known to be his by the signature.

Hubert's most eminent pupil was this brother Jan, twenty years his junior, born about 1390, and living until 1440. He seems to have fallen heir to all his brother's renown; so that Hubert was utterly forgotten for a season. Jan was installed in 1425 as court painter for Duke John of Bavaria. Subsequently he won the favor of Philip the Good of Burgundy, who sent him in 1428 to Portugal in order to paint the portrait of the Infanta Isabel, the duke's affianced bride. He develops the style of his brother with greater delicacy in details; goes a step farther in extreme daintiness of finish, preferring the miniature-like mode of treatment, and abjuring figures of very large dimensions. In spite of great sincerity and softness, which made him especially successful in representations of the Virgin enthroned, one misses in him the grand earnestness, the profound thoughtfulness, of his brother; and while he devotes himself to the imitation of nature even in the smallest details, he leads the school which follows him into a method by which a wonderful delicacy in small matters may be attained, but in which freedom in figure-drawing and grandeur of imagination are for a long while together lost sight of.

Of the accredited works of Jan Van Eyck, the earliest is the Consecration of Thomas à Becket as Archbishop of Canterbury (1421), in the gallery of the Duke of Devonshire at Chatsworth, which is

signed, but of which the authenticity has been doubted. The scene lies in the interior of an admirably delineated church of the round-arch style of architecture. Sometimes the Madonna is represented in the midst of quiet domestic scenes; as in the exquisite little picture of the year 1432 at Ince Hall at Liverpool, and in the so-called Ma-

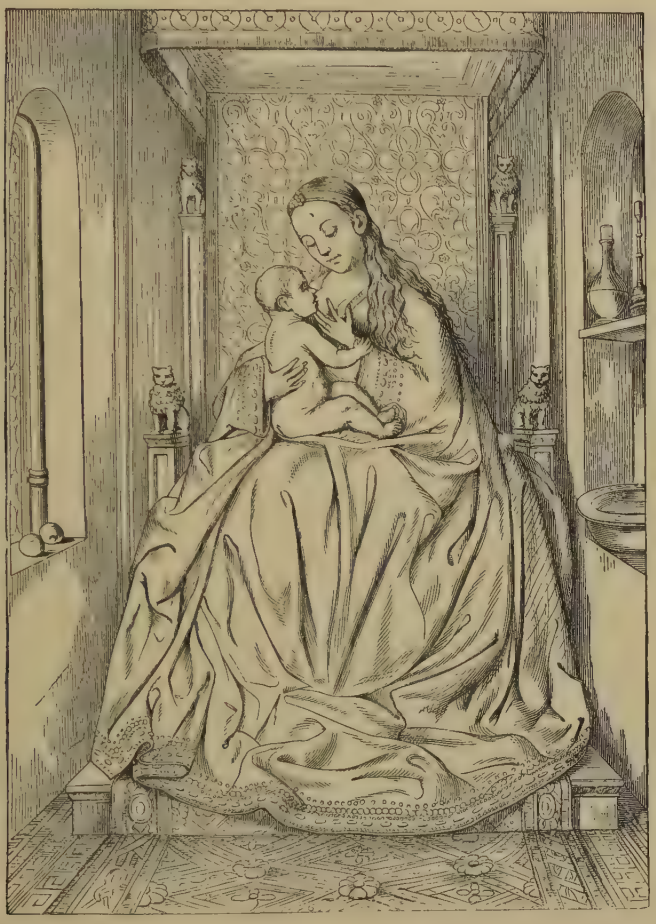


Fig. 548. The Madonna of Lucca. By Jan van Eyck. Frankfurt.

donna of Lucca (Fig. 548) in the Städel Museum at Frankfort; or in the midst of a charming landscape, as in a little picture, erroneously attributed to Hugo van der Goes, in the Belvedere at Vienna. Sometimes, as in the majority of cases, she is enthroned in a magnificent church, as in the picture of the Academy of Bruges (Fig. 549), dated 1420, introducing its donor, the Canon van der Pael; and in the

precious gem preserved in the Dresden Gallery—a triptych, the center of which is occupied by the Virgin and Child in a rich Gothic shrine, while the wings are painted within with St. Catherine and St. Michael presenting the donor, while the outside of both wings is painted with the salutation in monochrome. And again she appears in an open colonnade, as in the magnificent painting in the Louvre at Paris, with the Chancellor Rollin as donor; and also in the fine picture in the possession of the Marquis of Exeter, in London. But



Fig. 549. Altar-Piece of the Canon Van der Pael. By Jan van Eyck. Bruges.

whatever may be her surroundings, we find everywhere the same tender, idyllic traits and poetic sentiment shown in his pictures of this class. Unusually attractive, too, is the unfinished St. Barbara in the Antwerp Museum (1436); only the ground colors having been laid in. A lovely girlish figure is seated upon the ground; while the tower, which is the special symbol of this saint, rises behind her in the form of a strong Gothic structure. The artist has gratified his taste for the portraying of real life by introducing a number of tiny figures and groups in the center, admirably representing the bustling work of mechanics about an unfinished building. In some of his por-

traits, this artist has displayed a wonderful degree of delicacy and sharpness of characterization. This is especially conspicuous in the two fine male portraits painted in 1432 and 1433, and in the unusually beautiful double portrait of a married pair—Jean Arnolfini and Jeanne Chenany by name—dating back to 1434, all of which are in the British National Gallery; also in the strong, lifelike head of the Man with the Pink (called also the Man with the Anthony's Cross), lately transferred from the Suermondt Gallery to the Berlin Museum. The same traits appear in the portrait of an old man (thought to be Jodocus Vyts), and of the Dean Jan van Leeuw, of the year 1436, both in the Belvedere Gallery at Vienna; and, finally, in the portrait of his own wife (1439), in the Academy at Bruges. On the other hand, the head of Christ in the Berlin Museum (1438), and the similar one (1440) in the Academy of Bruges (the latter perhaps only a copy), exhibit a certain lack of expressiveness, which apparently shows us the limits of Jan's talent. The recognition of this master's productions is made particularly easy by the circumstance of his usually having attached his name and the date of its execution to all his pictures—a proof of the growing pride of the individual artist in his work, which stamps Jan as a pioneer of the new age in this respect.

The admirable illuminations in the prayer-book now in the National Library at Paris, painted for the Duke of Bedford, Regent of France, in 1424, bear the impress of the Van Eycks. As the work of three different hands is apparent here, one is inclined to attribute part of the production to Margaretha van Eyck, sister of the two masters, who is also known to have been an artist. The participation of a third brother, Lambert, who is likewise rather indistinctly alluded to, is, on the other hand, more than doubtful. In this connection we should say that the Flemish school, inclining as it did to the most minute daintiness of representation, was frequently engaged upon the illumination of costly books—a kind of art most popular in that splendor-loving epoch. The most important undertaking of this description was the "Breviarium Grimani," preserved in the Library of San Marco in Venice, adorned with over a hundred pictures, one sometimes filling up a whole page. The final influence of the Van Eyck school as it was in the beginning of the sixteenth century is recognized in these productions. The masters by whom they were executed were, perhaps, Mabuse (whose name has been mentioned), Lievin de Witte, and Gerhard Horenbout, a famous illuminator of that day. Other valuable works of this class may be seen in the Imperial Museum at Vienna, in the National Museum at Munich, and in the Libraries at Berlin, The Hague, and elsewhere.

The style originated by the Van Eycks exercised an irresistible influence upon all their contemporaries; and in Flanders a great number of artists followed in their path, of whom, however, too little is certainly known to enable us to refer accurately to any particular artist. We will select only a few undoubted or fairly supposable facts.* There is a Madonna, with the date 1447 (formerly read incorrectly 1417), in the possession of the Städel collection at Frankfort, painted by Peter Cristus (formerly called Peter



Fig. 550. Annunciation. By P. Cristus. Berlin Museum.

Christophsen); and in the Berlin Museum are two panels by the same artist (1452), with the Annunciation, the Adoration of the Magi, and the Last Judgment, remarkable for splendor of coloring (Fig. 550). Like this artist, Gerhard van der Meere, who has an altarpiece with the Crucifixion in the Church of S. Bavon at Ghent, seems to have been a pupil of Hubert. We may also add the name of Justus of Ghent, whose Last Supper, in the Church of Sant' Agata at Urbino, is considered his masterpiece. Also the highly esteemed artist, Hugo van der Goes, ascribed to whom is a Nativity formerly in Santa Maria Nuova at Florence, now in the Uffizi; a double por-

* W. H. J. Weale, in his catalogue of the collections of the Bruges Academy, and in his periodical *Le Beffroi* (Bruges, 1863-76), has given important facts as to the masters of this school.

trait in the same gallery; and a Madonna and Child, which is more likely to be authentic than either of the above, has also a S. John (said to date from 1472), in the Pinakothek at Munich.

Rogier van der Weyden (about 1400 to 1464) is more original in his work than any of the preceding. Indeed, he was the most famous and important among the followers of Van Eyck. Born in Tournai, he became the pupil of an otherwise unknown master in that place in 1426, and was received as a master in the guild of painters in 1432. He was nominated painter for the city of Brussels in 1436, and painted four pictures, by the order of the town, for the hall of the Council House, having for his subject the Administration of Justice by the Emperor Trajan and the Burgundian Count Erkenbald—pictures which were destroyed by fire, with the building, at the time of the French siege in 1695. About the middle of the century, Rogier spent a long time in Italy, where he was detained by numerous commissions, especially at the court of Ferrara. He surpasses even Jan van Eyck in the realistic faithfulness and exactness of his representations, and in minuteness of delineation; but the sharpness of his figure drawing amounts to harshness and angularity. In spite of this, he notably enlarges the sphere of his art by his treatment of the most varied scenes of sacred story, in which he produces altogether new effects by the depth and strength of his expression. Though his figures are apt to be hard, angular, and emaciated, his faces have great power and intensity; the coloring being somewhat lighter and more subdued than with the other masters.

One of his most celebrated pictures was the one erroneously called the traveling altar-piece of Charles V., lately bought by the Berlin Museum. It is known that this picture was executed before 1445, because in that year King John II. presented it to the Carthusian Monastery at Miraflores. The centerpiece shows the dead body of Christ on the knees of his sorrowing Mother, while the side panels represent the Nativity and the Resurrection—all three scenes enframed in richly decorated architectural surroundings. A work of the same character, also in this gallery, represents events from the history of John the Baptist: his birth, his baptism of Christ, and his beheading; the whole in a rich architectural border, upon which other scenes bearing on the subject are represented as sculptured groups. A copy of this small altar-piece, on a somewhat diminished scale, is in the possession of the Städel Institute at Frankfort-on-the-Main. While in these works the chief pictures display all the distinctness of the fully developed realistic style, the sculptures represented still preserve the mild ideal style of the earlier era almost unchanged. The great triptych of the Last Judgment, in the Hospital at Beaune in

Burgundy, executed between 1443 and 1447, commissioned by the Chancellor Nicolas Rollin, also belongs to the artist's earliest period (although long ascribed to Jan van Eyck); while, on the other hand, another triptych in the Museum at Berlin, painted as a commission from the chancellor of the exchequer, Bladolin, for the Church at Middleburg, may be regarded as one of the most finished works of his later years. This represents, with charming grace and sweetness, the Nativity. The Child is receiving the adoration of the donor of the picture, together with that of the Virgin and St. Joseph; while the side panels tell the story of how the new Light of the world comes "to lighten the Gentiles." The one side shows the three kings offering their tribute; while on the other (Fig. 551), the Emperor Augustus, to whom, according to an ancient legend, the marvelous event is shown in a vision by the Cumæan Sibyl—kneels and devoutly swings a censer of incense. There is another work of a similar class in the Pinakothek at Munich, representing the Adoration of the Magi, the Annunciation, and Christ in the temple, which is closely related in style to this admirable picture. Among the worshiping kings, Rogier has immortalized Philip of Burgundy and Charles the Bold. The S. Luke painting the Madonna and Child, in the same collection, and probably originally from the Chapel of the Painters' Guild at Brussels, is likewise a worthy production of this artist. Each of these pictures has been catalogued in the Pinakothek as the work of Van Eyck. In the Städel Institute at Frankfort-on-the-Main there is a very beautiful Madonna, with S. Peter, John the Baptist, and SS. Cosmo and Damian, splendid in coloring, and delicately



Fig. 551. Roger van der Weyde, Augustus, and the Sibyl.

finished in execution. This picture, one of the master's very noblest works, was a commission of Cosmo de' Medici; given, most likely, during the sojourn of Rogier in Italy in the middle of the century, when he worked for the court of Ferrara, and for other princely personages visiting Rome during the jubilee of 1450. In the Museum at Madrid there is another important composition of his—the Descent from the Cross—the figures almost life size, strikingly forcible, and even exaggerated in their intensity of expression, but at the same time showing great vigor of characterization and a strong, deep coloring. A good reproduction of this (dated 1488), in the Museum at Berlin, was formerly ascribed to a supposed Rogier the younger. To conclude the list, the Museum at Madrid possesses a triptych, with the Crucifixion as a centerpiece, and the Fall and the Last Judgment on the side panels, which has been recognized as having been ordered for the altar of the Abbey of S. Aubert at Cambrai in 1455.

A follower of Rogier, and probably his pupil, is the much-admired Hans Memling (formerly erroneously called Hemling), whose career ended about 1495—one of the most gifted and charming artists of his day. Little is known of the circumstances of his life; but his name of Hans would seem to indicate a German origin. The tale of his having come as a wounded soldier to Bruges, after the battle of Nancy, in 1477, and having been nursed in S. John's Hospital there, is nothing more than a pure myth. On the contrary, we find him an established and well-to-do citizen of Bruges, offering a voluntary loan to the city during the stress of war in 1480; and in 1495 he is spoken of as dead. In his works he carries miniature-like daintiness of treatment to a still further extreme, and at the same time attains to a higher degree than ever of lifelikeness and realistic perfection. His pictures are also pervaded by an atmosphere of charming sentiment that finds expression in a wealth of poetic ideas. Such subjects as the life of Mary are enriched by him in every possible way, and elaborated with a most attractive fervor and grace. A special point about his pictures is the way in which the landscape is extended, and made to include in the same picture a number of scenes generally conceived as following one another in order of time. It is as though those ancient altar-carvings in wood, which were divided into so many compartments, had been remodeled to harmonize with the realistic demands of the time.

Of the works at present ascribed to this charming artist, the greater part—without name, or other means of identification—have been assigned to him simply because of their resemblance to his style. Among these, the earliest seems to be the Last Judgment, in S. Mary's Church at Danzig, painted in 1467, and captured from the Dutch by

a Danzig sea-captain, as part of the freight of a richly loaded galley. This picture is likewise arranged as a triptych, and exhibits one of the most elaborate and thoughtful representations ever produced by Northern art of the Last Judgment, Paradise, and Hell. The S. John's Hospital at Bruges has preserved the most important works of his middle life, among them the only two pictures existing on which



Fig. 552. Martyrdom of S. Ursula. By Memling. Hospital of S. John, Bruges.

his name is inscribed. The first is the triptych (1479) with the Adoration of the Magi, the Nativity, and the Presentation in the Temple (of which there is a repetition in the Museum at Madrid); and the other, the Altar of S. John, of the same date (1479), having as its centerpiece a representation of Mary enthroned, with the Child, who is placing the ring of betrothal upon the finger of S. Catharine, according to the old legend; and, as side scenes, the

martyrdoms of the two S. Johns. There is also a later production—the series of paintings on the famous Châsse of S. Ursula. Her story is one of the most graceful of all the saintly legends; here painted in exquisite, flowing, delicate style, and full of tender sentiment. In six panels we are shown the arrival of S. Ursula with her companions in Cologne, her arrival in Basle, and then in Rome; finally, her journey home, her return to Cologne, and her martyrdom (Fig. 552).

Besides these, we have from this artist two tablets depicting the Seven Joys and the Seven Sorrows of Mary—the first in the Pinakothek at Munich, and the second in the Gallery at Turin. Both exhibit in a clear and simple arrangement a great number of scenes, with many figures, on a rich landscape background, all of them showing deep sentiment, tender depth of expression, and, at the same time, wonderful delicacy of treatment. Finally, we have one of the most notable masterpieces that have been ascribed to him, in the great triptych of Lübeck Cathedral (1491)—a singularly rich representation of the history of the Passion as far as the Crucifixion, with the Annunciation and some figures of saints on the side panels. Memling exhibits in all these pictures the very highest perfection which the Flemish school in its peculiar direction was able to reach; but, at the same time, he betrays the limitations which necessarily checked its progress. Since the rich imagination of the most gifted among its artists was always confined to the limited surfaces of small panels, it was impossible for this school to attain to that full understanding of the human form, in its free, vital strength, which is shown so grandly in the master-works of Hubert van Eyck. Its artists were more and more urged into an over-delicacy of execution; and in spite of all its warmth and refinement of feeling, acuteness of observation, and charming depth of characterization, this school of art remained in the bondage of formalism, and by virtue of its own strength was not able to gain that high freedom and perfection which brought Italian painting to its really classic supremacy.

Toward the end of the fifteenth century, however, the Flemish masters began to feel this lack, especially as they became acquainted with Italian paintings. Their studies were now directed toward a more thorough knowledge of human anatomy; toward a more striking and impressive conception of the human figure, and a more lifelike presentation of it. An example of this tendency is Gerhard David, a most talented artist, who has only recently become known.* He was a native of Oudewater, but in 1487 established himself in Bruges, where he died in 1523. The Academy at Bruges possesses

* Compare Weale's "Beffroi," cited above; see also his "Gerhard David, Painter and Illuminator," 1895.

two pictures by him, dated 1498, which were painted for the Hall of Justice. They represent the Judgment of Cambyses and its Execution, in figures two-thirds the size of life. They are vigorously painted in warm coloring, with painstaking and delicate elaboration of details; and the faces are exceedingly expressive. But they are somewhat confused in composition, and the second picture is marred by the ghastly hideousness of its subject. Recently the hand of this



Fig. 553. From the Altar-Piece by Gerhard David. Rouen. After E. J. Förster.

admirable master has been recognized in several other works, notably in the magnificent large altar-piece in the Rouen Museum, where the Madonna is represented surrounded by a number of very graceful figures of female saints, of which we give an example in Fig. 553.* She holds in her arms the Christ-Child, who is playing with a bunch of grapes. The figures are very nearly the size of life, executed

* These ascriptions are given on the authority of E. J. Förster, in the book above named.

in a delicate golden tone of color, and in admirable drawing. They are full of sentiment, and are characterized by a beauty such as is seldom seen in Northern art. The attitudes alone are somewhat constrained, and the movement of the bodies artificial. The hands, which are invariably delicate and thin, are stiffly treated, especially the left hand of the Madonna; but the drawing leaves nothing to be desired in point of anatomical knowledge. The faces of the virgins are lovely, graceful, and delicate: the chin, however, is apt to be too pointed. The coloring is harmonious and clear; the treatment of the draperies is free and flowing. Investigations have established the identity of this masterpiece with the votive painting given in 1509, by this master, to the Church of the Carmelite Nuns in Bruges. E. J. Förster has also recognized the hand of the same artist in a triptych in the Municipal Palace at Genoa, which contains in its centerpiece the same Madonna as the Rouen picture, and on either side impressive figures of S. Jerome and S. Anthony. These two saints reappear again, with the addition of a S. Michael doing battle with the Dragon, upon a small triptych in the possession of Herr Artaria in Vienna, which approaches Memling's work in delicacy of execution.

The excellent Quentin Matsys (Messys) is distinguished by a similar tendency, added, however, to a more independent breadth of thought, and, at the same time, to great delicacy and depth of feeling. He was born at Louvain in 1466, and lived until 1530. According to tradition, he was originally a blacksmith; but he exchanged the occupation for that of a painter, out of love for the daughter of the artist Franz Floris. The masterpiece among his works which have been preserved is a Descent from the Cross—a powerful work, full of dramatic energy, at present in the Antwerp Academy. The side panels represent the martyrdoms of S. John the Evangelist and of S. John the Baptist, and display an intense force of expression bordering upon the horrible. Infinitely more pleasing is the great altar-piece, representing the Genealogy of Christ, in the Church of S. Peter at Louvain. The Madonna in this picture belongs to the loveliest creations of Northern art; the draperies also are drawn with admirable freedom. The coloring alone, as is generally the case with this artist, is dull, pale, and almost entirely deficient in depth; so that we see in it a decided falling off from the old vigorous manner of this school. The wings—upon which are represented the expulsion of Joachim from the Temple, and the impressive scene of the death of S. Anne—are more vigorously treated. There is a gentle, graceful Madonna kissing her Child, by this painter, in the Berlin Museum. And, finally, we have genre pictures by him, in which characteristic traits are brought out with great distinctness; such as the Money-

Changer and his Wife in the Louvre—an uncommonly spirited work, with the name of the artist, and the date (apparently 1514); and also the two Misers (a subject frequently repeated), of which the original is in Windsor Castle (Fig. 554).

Johann Gassaert, surnamed Mabuse (1499-1562), followed a similar tendency in the beginning of his career, and until he took a journey into Italy, and fell into the mannerism of the Roman school. The large altar-piece at Prague in the picture gallery in the Rudolphinum (formerly in the Cathedral of the same town), is one of his



Fig. 554. The Two Misers. By Quentin Matsys. Windsor Castle.

best efforts. It represents, in a superb architectural setting of the Renaissance style, S. Luke painting the portrait of the Madonna. We have already alluded to his participation in the work on the "Breviarium Grimani." The trace of Italian influence upon his later works is less pleasing: for instance, in his Danaë of 1527, in the Pinakothek at Munich; and in the Madonna Enthroned, of the same date, and in the same collection. This was also the case with Bernardin van Orley, afterward a pupil of Raphael, as well as with Jan van Schorcel, a pupil of Mabuse (1495-1562), and Michael Cocxi and several other artists. These men attempted to carry out an independent development of the traditions of their rational school. But

the Flemish school had, as it went on, become so thoroughly realistic as to have utterly lost sight of the fundamental principles of a good style as they existed in Hubert van Eyck. It followed naturally, therefore, that the artists of this school attached themselves to the perfectly developed idealistic style as they found it in the school of Rome. The product of the national art growth of a century could not, however, be transplanted to a foreign soil, without betraying its character as an exotic product.

At the same time, the work of these artists, unpleasing in itself, and hampered by the influences associated with all periods of transition, is not entirely without merit; and they certainly paved the way toward the independent position subsequently attained by Netherlandish art. The principal artists of this transition period are Lambert Lombard (or, properly, Lambert Suterman), whose career ended in 1560; Franz De Vriendt, nephew of the sculptor Cornelis De Vriendt, named above, and like him known by the surname Floris. This Franz Floris was an artist in great repute among his contemporaries, but his fame did not survive the epoch during which he lived (1520-70). Otto van Veen, otherwise called Venius, who lived until 1634, and who, as the master of Rubens, may be said to have formed the link between the preceding period and that now coming into being. There are also other artists, such as Anthonis Mor, called in Spain Moro, and in England Sir Anthony More, and Frans Pourbus, who, even at this period, preserve in their portraits a fresh and simple vigor of composition.

In Holland, as early as the middle of the fifteenth century, the school of the Van Eycks, especially as it was represented in the works of Jan van Eyck, had made a decided impression upon art. There is no well-authenticated painting in existence by Albert van Ouwater, who lived in Haarlem, and may be regarded as the founder of the school in that city. However, his pupil Gerhard von Haarlem, sometimes called Geertgen van S. Jans, has left behind him—in his Lamentation for Christ, and his legend of the Bones of John the Baptist—two altar panels in the Museum at Vienna; proofs that he was a faithful adherent of the Van Eyck style, though he unfortunately exaggerates its realistic tendencies in his frequently unlovely faces and angular figures, as well as sometimes in some singularly fantastic and distorted feature. He devotes especial attention to the landscape of his pictures. Another Haarlem artist may also be named among the most decided followers of Hubert van Eyck—Dierick Bouts, whose original name was Stuerbout (1439-78), who subsequently moved to Louvain. The glowing depth and transparent clearness of his coloring are almost unequaled even in this school; and

the delicacy of personification and tenderness of execution are only marred by the stiff attitudes of the exaggeratedly long and slim figures. His masterpieces, as far as they can be identified, are the altar panels representing the Martyrdom of S. Erasmus, in the Church of S. Peter at Louvain, the delicacy of execution of which is unequaled. The attitudes are awkward, it is true; but the expression of the faces, and the velvety softness of the coloring, are most admirable. There is also an altar-piece by him, of the year 1467, in the same church, representing the Last Supper, which is equally painstaking in execution, but less vigorous in coloring, although the figures are of larger size. Two of the wings of this altar are at present in the Pinakothek at Munich, representing the Shower of Manna and Abraham before Melchisedec. The other two, representing the Feast of the Passover and the Feeding of Elijah by the Angel, are in the Berlin Museum. Two other paintings by him, of the year 1472, illustrating the legend of the Emperor Otto III., have less merit. These are at present in the Brussels Museum, although they were formerly contained in the collection of the King of the Netherlands.

Cornelius Engelbrechtsen of Leyden (1468-1533) should also be mentioned here, by whom there are two triptychs in the Municipal collection of Leyden. The Crucifixion is represented upon one of these; and upon its wings are delineated the Scourging of Christ and the Mocking of Christ, represented as an "Ecce Homo." There is a suggestion of the Flemish school, as well as an effort after fuller expression, in the vigorous treatment of this altar-piece, in spite of a certain rigidity in the forms. The paintings on the wings are coarse 'prentice-work. The other altar-piece has a Descent from the Cross, apparently of an earlier period, which belongs more unmistakably to the Flemish school. The two small paintings inclosed in an architectural framework, as well as the figures of saints, similar in treatment on the outsides of the wings, recall the elder school, especially Rogier and Memling. But, in the main, Engelbrechtsen's reputation rests more upon that of his pupil, Lucas van Leyden (1494-1533), than upon his own special excellence. Lucas Jacobsz, called Lucas van Leyden, one of the most precocious geniuses in the history of art, distinguished himself when only in his ninth year as an etcher, and soon after as a wood-engraver and painter. Of versatile talents and tireless energy, wonderfully skilled in the technicalities of painting, he nevertheless was sadly lacking in profound and noble conceptions, generally falling into the lower genre style which is so peculiar to many of his fellow-countrymen, or else indulging in a curious and fantastic grotesqueness (Figs. 555 and 556). Among his pictures we should mention a large representation of the Last Judgment in the

Museum at Leyden, quite at variance with the old fundamental principles of the Netherland school, in the thin and liquid way in which the coloring is laid on, the iridescent play of tints, and a certain inharmonious hardness of tone, reminding one of Dürer in occasional



Fig. 555. Eulenspiegel. By Lucas van Leyden.

fantastic touches, as well as in its admirable heads, which are full of character. Peter and Paul, on the side scenes, are, on the other hand, superb figures, remarkable for depth and brilliancy of coloring. Besides these, there is a Madonna, of the year 1522, in the Pinakothek in Munich, which is among the very best of the works from his hand.

The portrait of the Emperor Maximilian in Vienna cannot be ascribed to him.

While the fantastic taste of the time led some Dutch artists to such grotesquely horrible pictures of devils and infernal scenes as those of a Hieronymus Bosch (a masterpiece of this class is in the Museum at Berlin), the growing tendency toward simple delineation



Fig. 556. The Temptation in the Wilderness. By Lucas van Leyden.

of real life induced other artists to take up new fields of work which were destined to a great future. It was Joachim Patenier, or Patinir (1490-1550), who for the first time made the background—always such a favorite subject of treatment with the Netherlanders—the most important part of the picture, giving the sacred story a merely subordinate position, and so became the founder of the modern Northern school of landscape painting. In his pictures, however, the predilection for variety, richness, and brilliancy preponderates, which,

at times, he counterbalances by a rather monotonous, blue-green coloring. This innovation of his was taken up still more decidedly by his contemporary, Herri de Bles, and prepared for further development; and thus the painting of the Netherland school, where left to follow its own devices, ends in a half-austere, half-fantastic realism.

Under the influence of the Flemish art of the Van Eycks and their school, painting on glass also entered upon a new prime, in which the naturalistic tendencies of that art as well as its striving for glowing exuberance of color combined with the decorative forms of the waning Gothic and the dawning Renaissance to produce a brilliant total effect; for example, in the glass paintings of the church at Brou, in the imposing cycle of the church at Gouda, but above all in those of S. Gudule's Cathedral at Brussels, unsurpassed in their kind.

We must not fail, at this point, to refer to the superb tapestry for which Flanders was at this time so widely famous; even Raphael's celebrated cartoons for the Sistine Chapel having been sent to Arras to be woven. The Flemish masters also produced many designs for such work; and nothing, perhaps, gives so vivid an idea of the strength with which painting influenced and interpenetrated the whole life of the time in the Netherlands as the great number of costly productions of this description still preserved to us, in spite of such quantities having been destroyed. Executed in brilliant colors, and with an occasional rich use of gold, they witness not only to the technical perfection, but to the artistic spirit as well, which, in this case, ennobled manufactures. At the same time they are a faithful reflection of the development in style, as well as the progress in thought, of contemporaneous painting. Indeed, in the last respect they afford a welcome supplement to the themes of the panel pictures, since these are confined almost exclusively to such subjects as devotional pictures and portraits; while the tapestries include much of secular history, antique subject, mythological and allegorical matter, and furthermore, not infrequently, in point of function, occupy the place of wall painting; all of which accounts for the many-sided artistic and historic interest which attaches to this peculiar class of productions. The most splendid and extensive specimen of this work extant, formerly in the possession of the Treasury at Vienna, is now in the Art Museum of that city—the so-called Burgundian Mass-vestment — a complete so-called Kapelle, or equipment for the celebrant of the mass and the assistant deacons. Completely covered with ideal representations, with single figures, and architectonic borders, these vestments are remarkable not only for the wonderful splendor and purity of their technical execution, but also for artistic delicacy of design and treatment. The style har-

monizes with the completely developed forms of the Van Eyck school. The tapestries in the Minster at Berne, taken among the spoils of the battle of Granson by the Swiss confederates in 1476, are still more interesting on account of the subjects which they treat: four among them depict scenes from the life of Julius Cæsar, with verses in the French language, and are probably productions of the Arras looms. There is, besides, an Adoration of the Three Kings, of especially beautiful execution, also in the style of the Van Eyck school; further, four representations which have been recognized as copies of the lost pictures in the Brussels Council House, by Rogier van der Weyden; and, finally, some having for subjects incidents illustrating Trajan's love of justice. Some other tapestries, formerly owned by the Burgundian dukes, are preserved in the Museum of Lorraine in the ancient Ducal Palace at Nancy.

Such tapestries, however, are to be found in greater profusion in the Royal Palace and the Archæological Museum at Madrid than in any other place. There are whole series of them, from which an idea may be gained of all the gradations in the development of Flemish art. The six scenes from the life of the Virgin belong to the earliest of the series—compositions rich in figures, and with architectonic framing and background, whose design is attributed to Van Eyck, but too hastily, since their style bears unmistakable evidence of the latter part of the fifteenth century. The series representing the Passion, in five pictures, which have also been referred to Rogier, belong to the same century, and are characterized certainly by that spirited dramatic expression which is the characteristic mark of that artist, and of his school. The remaining tapestries, on the other hand, are all productions of the sixteenth century; indeed, most of them exhibit that attractive stage of development which, in the matter of figures, holds fast to the tradition of the old school, only aiming at more grace and softness, while in the architecture so lavishly employed in framing and background the elegant forms of an early Renaissance predominate. The transition to this tendency is betrayed by the tapestries containing the history of King David and Bathsheba. In its architecture the later Gothic forms preponderate, with some Renaissance sparingly introduced. In the figures, especially in the female forms, the unusual grace and soft flow of contour, as well as the lovely expression, recall Gerhard David. The tapestries which give illustrations of the history of John the Baptist mark about the same stage, though making more extensive use of the Renaissance style. Most of the remaining specimens, however, exhibit the imaginative style and the abundant use of the Northern Renaissance, as illustrated by Mabuse and his contemporaries. Among

these may be counted the rich allegorical compositions of the Virtues and Vices, and of the Road to Honor, the variety of their subjects making them of high interest; also the Founding of Rome, and the somewhat earlier representation of the Obsequies of Turnus; and, furthermore, the highly remarkable scenes from the Apocalypse. The last series worthy of our notice comprises the famous tapestries after Jan Vermeyen (1546), which depict in thirteen illustrations the expedition of Charles V. to Tunis. Another copy of the same series may be seen in the Museum at Vienna.

B.—THE GERMAN SCHOOLS.*

The great results of the style of representation of which the Van Eycks were the pioneers were first directly observable in the neighboring region of the Lower Rhine. The typical idealism of the ancient school of Cologne, which developed such great beauty even so early as the time of Meister Stephan, waned and altogether vanished, leaving no trace behind in the light of the brilliant and quickly spreading Flemish realism. The first master to bring this tendency into prominence in these regions was the artist formerly erroneously called Israel von Meckenen, but now styled, after his masterpiece in the Town Museum at Cologne, the Master of the Lyversberg Passion (see L. A. Scheibler, Die Meister der Kölner Malerschule). This picture, in eight compartments, sets forth the Passion of Christ in the manner of Rogier van der Weyden, with an equal decision of modeling and character, combined with great power, and glow of coloring. The conception, however, is not a great one, inclining, indeed, to caricature and exaggeration. The work of Bartholomäus de Bruyn, who in 1536 painted in the Collegiate Church at Xanten, on the Rhine below Düsseldorf, proves, as does that of many other artists, how long this tendency was exclusively dominant in Cologne. Another master of this earlier period, Jan Joest, who lived at Calcar, not far from Nimeguen, seems, judging by his masterpiece—the high altar in the church there, and a series of pictures representing the life of Christ—to have been one of the most skillful and original imitators of Flemish art. In Westphalia, however, it proved possible to preserve, simultaneously with this, the high ideal of the older school; and in the so-called Master of Liesborn there appears a rare combination of that impressive style, with its harmonious beauty, and the more realistic character and more lifelike development of the new tendency.

* See E. J. Förster, "Geschichte der deutschen Kunst," and "Denkmäler der deutscher Baukunst, Bildnerei, und Malerei."

This is shown in the altar-piece once belonging to the Cloister of Liesborn, painted in 1465, and portraying the Life and Passion of Christ, the remains of which belong to the British National Gallery.



Fig. 557. The Betrayal of Christ, by the Master of the Lyversberg Passion, Cologne Museum.

The schools in Northern and Central Germany absorb the Flemish influence in a far more significant, original, and unrestrained fashion. They do not so entirely abandon the mild and beautiful sentiment,

or the ideal spirit, of the earlier time; neither do they employ the same sharpness of execution: but they succeed in obtaining a thoroughly original character by pursuing a middle course, in which, occasionally, a successful blending of both fundamental elements is attained. One cause of this lay in the extensive employment of mural painting in Suabia more than elsewhere in the North; many important traces of this way of painting being still found in the numerous late Gothic churches of that region.

Prominent in the Suabian school was a pleasing master, Lucas Moser, from Weil-der-Stadt, of whose works there has been preserved an altar-piece in the Church at Tiefenbronn, in Würtemberg west of Stuttgart, done in 1432. It presents, in several compartments, the stories of Martha, Lazarus, and Mary Magdalen (Fig. 558), and, furthermore a representation of Christ between the Wise



Fig. 558. From the Altar by Lucas Moser, in the Church at Tiefenbronn.

and the Foolish Virgins. The ideal, typical spirit of beauty of the elder time is brought into almost exclusive prominence here, combined with a profounder brilliancy of coloring, and occasional traits of a more realistic tendency. Upon the frame, following the name of the artist, may be read the naive ejaculation: Schrie, Kunst, schrie, und klag dich ser, din begert jecz niemen mer so o we! ("cry, Art, cry, and bewail thyself sore, since no one regards thee now, alas!")—perhaps a witness to the fact that the world was ceasing to take an interest in the representatives of that elder school. In the second half of the century, Friedrich Herlen (called also Hörlin and Herlein) appears in this region as an enthusiastic follower of the Van Eyck style, without, however, attaining to much importance, or ex-

ercising any lasting influence. Pictures of his may be seen in the Church of S. James (Jakobskirche) at Rothenburg-on-the-Tauber, in the churches at Nördlingen, and at Bopfingen, and in the National Museum at Munich. On the other hand, Martin Schongauer (also called Martin Schön; that is, Martin the handsome), may be reckoned among the most distinguished painters of his day. He belonged, as it appears, to an Augsburg family, and was born about 1420. He went to study with Rogier van der Weyden in Brussels, and afterward settled in Colmar, in Alsace, where he died in 1488. Besides the hardly authenticated great pictures at Colmar, the Madonna of the Rose-Hedge (Fig. 560) in S. Martin's Church there, not precisely a beautiful creation, but conceived in grand, significant style; two side altars in the Museum of the same town, with figures exhibiting a fuller and more ideal type; together with his numerous engravings on copper (of which one hundred and sixteen are known) —give a spirited idea of his artistic worth (Fig. 559).

Engraving on copper plays so important a part in the history of German art, that we must devote a few words to its origin and early growth.* From earliest times the work of the goldsmith and the silversmith includes the use of designs engraved on metal plates, and filled in with a black, melted substance, a mixture of sulphur and borax with several metals, called in latin *negellum,* whence the Italian term, *niello.* These plates (nielli) were used for taking impressions upon paper before finally filling up the lines with the black substance in order to enable the artist to judge better of the design. In the fifteenth century, when the taste for art began to spread so rapidly, the custom soon came up of engraving metal plates simply for the purpose of multiplying the engraved picture by striking off copies, and thus giving it as wide a circulation as possible. There has been much dispute over the claims for priority in this invention, so important in its consequences. After it had been awarded to the Italians (a goldsmith called Maso Finiguerra having, according to Vasari's report, made the first impressions of this kind in 1460), further investigations made it seem much more probable that to Germany belongs the precedence; for in Germany not only are the first creations of the art of copper engraving to be found, but German productions far surpass the Italian in elaborateness and technical skill of execution

* A. Bartsch, "Le Peintre-Graveur"; 21 vols., Vienna, 1803-21. J. D. Passavant, "Le Peintre-Graveur"; 6 vols., Leipzig, 1860-64. A. Andresen and J. E. Wessely, "Handbuch für Kupferstichsammler," etc.; Leipzig, 1870-73. J. E. Wessely, "Anleitung zur Kenntniss und zum Sammeln der Werke des Kunstdrucks"; Leipzig, 1876. W. H. Willshire, "An Introduction to the Study and Collection of Ancient Prints"; 2 vols., London, 1877. Adam von Bartsch, "Anleitung zur Kupferstichkunde"; Vienna, 1821.

until into the sixteenth century. To the oldest German prints belong seven ancient coarse sheets of a history of the Passion, of which the scene of the Scourging bears the date 1446. A sheet representing a Madonna surrounded by choirs of Angels, done by a Master P. in the year 1451,* carries the art still further. The date 1457 may be found upon an ancient representation of the Last Supper, belonging to a series of twenty-seven scenes from the Passion. Of great importance in the history of the art is a master from the Lower Rhine, of 1464, called the "Master with the Scrolls," *Maître aux Banderoles*,† who has left a considerable number of engravings. The



Fig. 559. Crucifixion. By Martin Schön.

Master E. S., whose work is dated 1466, and who probably belonged to North Germany, shows still higher technical progress. We offer as a specimen, in Fig. 561, the Madonna of Einsiedeln, enthroned in her chapel under the protection of the Trinity. While

* Copied by photolithography, with other rare early pieces, in Weigel, "Die Anfänge der Druckerkunst in Bilderschrift"; Leipzig, 1866. The collection of copies by the heliogravure process of M. Armand Durand contains many specimens of the early engraving from the time when it becomes interesting as an art.

† These descriptive names are used to distinguish prints, since the artists have not given any clue to their names beyond an initial letter, or occasionally a baptismal name.

at the same period Franz von Bocholt and Israel von Meckenen worked in Westphalia. These last-named artists in their copper en-



Fig. 560. Madonna of the Rose Hedge. By M. Schön.

graving added a light shading to the nearly bare outline drawing of the earlier work, and obtained a picturesque effect by a more frequent change in the direction of the strokes—a progress unques-

tionably due to the influence of Flemish art. Of the last-named artist we show, in Fig. 562, the Head of a Prophet, in which the firmness and delicacy of the burin have already reached high grade of perfection. At this point of development Schongauer enters the



Fig. 561. Madonna of Einsiedeln. After an Engraving by Master E. S.; 1466.

arena, and does much to bring to perfection the art of copper engraving by his richly executed, highly finished, though not deeply shaded plates. In these works, Martin seems, in some respects, to ally himself closely to Flemish art, while, again, he is evidently making

progress toward an original style of his own, the external marks of which style are a certain lack of repose in the treatment of the drapery, with its folds and creases, a sharp, angular, meager style of drawing, and a strong leaning toward the introduction of North German costumes. His intrinsic excellences, however, consist in a composition almost always noble, sometimes even grand, a profound spirituality of expression, and a refined, thoughtful beauty in



Fig. 562. After an Engraving by Israel von Meckenen.

his ideal heads (Fig. 563). Besides religious subjects, he often handled scenes from peasant life, with much fresh and even coarse humor, by virtue of which he stands as one of the earliest masters of genre.

One of the most considerable artists of the Suabian school is Bartholomäus Zeitblom of Ulm, probably born about 1450, and active

as an artist until after 1516. In him, to a higher degree than in any of his contemporaries, lived again that lofty, ideal spirit of antique art. His figures have a nobler bearing, more largeness in the forms of the body, and simpler drapery than in the case of most artists of his time. The modeling is soft, the coloring light and mild, almost recalling fresco painting. His heads have an expression of sweetness, though they are somewhat heavy in shape; for, as a rule, this master does not lose himself in sharpness of detail. His earliest known picture is an Ecce Homo, of the year 1468, in the Church at



Fig. 563. After an Engraving by Martin Schongauer.

Nördlingen. The altar-piece of Hausen, in the collection of National Antiquities at Stuttgart, dates from the year 1488. His most important pictures are preserved in the Art Museum at Stuttgart, more notably the leaves of an altar-piece of the year 1496, containing the Annunciation and the two S. Johns, while the center, painted with two angels holding the sudarium (the handkerchief) of S. Veronica —is in the Berlin Museum (Fig. 564). This is a work of simple grandeur and genuine pathos of expression. Besides these, there is

an altar-piece, formerly belonging to the Church on the Mountain, near Gaildorf (1497), now in the collection of antiquities at Stuttgart, with the name and likeness of the master on the outside, which belongs to his very best productions. Then the Gallery at Augsburg possesses four admirable altar panels, with the legend of S. Valentine; and at Sigmaringen, in the collection of the Prince, eight pleasing subjects from the life of the Virgin (Fig. 566). The inside pictures of the magnificent triptych of the high altar at Blaubeuren give most unmistakable evidence of the style of this master, and in some places are undoubtedly by his hand.

Another excellent artist of the school of Ulm is Hans Schüchlin, known chiefly through the altar-piece in the Church at Tiefenbronn in Baden (1469) (Fig. 565). As is often the case, the center of the altar piece consists of a carving representing the Descent from



Fig. 564. Angels Supporting the Sudarium of S. Veronica. By Zietblom. Berlin Museum.

the Cross, and the mourning over the body of the Lord, while four saints stand at the sides. Four painted scenes from the Passion and the life of Mary fill up the outside of the wings—the Annunciation, the Visitation, the Nativity, and the Adoration of the Magi. The gold background is still used; but the coloring is toned down to a tender softness, as was customary with the artists of Ulm of that time. The drapery, especially the white mantle of the Madonna, is nobly disposed. In the whole composition a great sense of beauty is displayed, noticeably in the heads. In Schüchlin we may have to recognize the master of the noble wall-painting of the Last Judgment in the Minster at Ulm, dated 1471, which was of late cleaned of its coating of whitewash, and is conspicuous for solemn arrangement, dignified figures, and a number of lifelike traits, especially in the depiction of the Damned. At all events this work may lay claim to a prominent place among the monumental paintings of Germany.

Less excellent, but withal noteworthy, are the wall-paintings in the church at Weilheim near Munich, which prove again what lively ac-



Fig. 565. By Hans Schüchlin, in the Church at Tiefenbronn.

tivity the Suabian school developed in this field of pictorial technique also. The subject here is likewise the Last Judgment, though of inferior artistic merit; added to it there is a large rose-garland with

scenes from the Life of Mary, inclosed in medallions and distinguished by many an attractive feature. The well-preserved decoration of the vaulting is also quite valuable. Toward the end of the century Master Michael Pacher of Bruneck appears on the scene as an able artist in the spirit of the Van Eyck tendency. In 1481 he finished the altar-piece at Saint Wolfgang in upper Austria; this



Fig. 566. Nativity. By Zeitblom. Sigmaringen.

mighty work contains, besides the principal figures in wood-carving, no less than sixteen large pictures, on both sides of the wings, on the wings of the predella, and on the entire rear. The Life of the Holy Virgin and the chief moments from the Life of Christ, excluding the Passion, and finally the Legend of S. Wolfgang, are here depicted, not all by the same hand, but on the whole with great artistic power

and independence. A most characteristic painter, at last, is met in the four panel pictures of the former high altar of the church at Gross-Gmain near Reichenhall. Entirely unfounded attempts have been made to identify this painter with Zeitblom. They represent the Offering in the Temple, dated 1499, the Disputation of Christ with the Scribes, the Descent of the Holy Ghost, and the Death of the Virgin. Evidently they are the work of a South German master, who was acquainted not only with the art of the Netherlands, but also with that of Italy. His energetic figures with their expressive heads betray a striving after dramatic animation, which is certainly yet biased through stiff and angular attitudes and motions, resulting from the restraint in the display of the bodily frame peculiar to almost all the contemporaneous German masters.

Finally, there should be mentioned as belonging to the Ulm school the amiable and sensitive Martin Schaffner, whose artist life has been authentically traced from 1508 to 1535. Like Zeitblom, he starts from an ideal standpoint, and in his later years learns to allow the influence of Italian art to work most happily to a further refining of his own style. Among his most admirable works are the four panels of the year 1524, with the Annunciation, the Presentation in the Temple, the Descent of the Holy Ghost, and the Death of Mary, preserved in the Pinakothek at Munich. Noble grouping, delicacy of sentiment, and great sense of beauty unite in almost entirely overcoming the narrowness of conception peculiar to all contemporaneous German art. There are other pictures of this master in the Galleries at Stuttgart, Sigmaringen (Fig. 567), and Berlin, and in the Minster at Ulm.

Next to Ulm, ancient and wealthy Augsburg was the headquarters of Suabian art; and here we first meet with the artist family of Holbein. Hans Holbein the elder, probably born in 1460, began his career in his native town, where he remained until 1499; thence he went to Ulm, and subsequently to Frankfort-on-the-Main, in 1501. He painted a large altar-piece for the Abbey of Kaisheim, near Donauwörth, in 1502; then he was summoned back to Augsburg with important orders to execute, where he lived, however, in wretched circumstances, and is mentioned on the tax-lists there until 1516. After that he goes to Isenheim in Alsace, in 1517, to paint an altar-piece. The year 1521 finds him again in Augsburg, where he finally dies in 1524. He pursued the idealistic tendency of the Flemings according to Schongauer's precedent, without therefore putting aside the tradition of his native land, the ideal sentiment of beauty, and the mild yet warm and strong harmony of color. His earliest picture seems to have been the exquisitely finished little panel painting of the

Madonna with the Child in the Chapel of S. Maurice at Nuremberg, with the date 1492. In the Cathedral at Augsburg there are four admirable panels of the year 1493, from the Abbey of Wein-



Fig. 567. The Birth of Christ. By Martin Schaffner. Sigmaringen.

garten—Joachim's Sacrifice, the Birth of Mary, her Ascent to the Temple, and her Presentation in the Temple. His master-works are in the Gallery at Augsburg—such as his contributions to the curious series of paintings of Roman churches, which the nuns of the ancient

Convent of S. Catherine commanded as a means of avoiding the actual pilgrimage to Rome—Holbein's pictures of the basilicas S. Maria Maggiore and S. Paul should be compared with those by Burgkmaier, mentioned below. Furthermore, there is a votive picture of



Fig. 568. S. Barbara and S. Elizabeth. By Hans Holbein (attributed by Prof. Lübke to Holbein the elder). Wings of the altar-piece of St. Sebastian in the Pinakothek, Munich.

the Walter Family (1502), with the Transfiguration, the Feeding of the Four Thousand, and the Healing of the Man possessed by Devils, with admirably painted portraits between the two first-named works, having, in common with the first, the tender loveliness of the

heads, and with the last the sharply defined execution of forms and the refined versatility of coloring. The extensive altar-piece painted for the Church of the Dominicans in Frankfort-on-the-Main, in 1501, is now divided, and to be found in three places in Frankfort. The central figure of the triptych, representing the Last Supper, is in S. Leonhard's Church; while the side leaves, as well as seven out of the eight leaves of the principal shrine, portraying scenes from the Passion, are in the Städel Institute; and finally, two leaves, containing the genealogical tree of Christ and a record of the Dominican Order, are in the collection of the Saalhof—these last pictures of special value, on account of the delicately drawn, harmoniously colored heads. Sixteen altar-pieces from the Abbey of Kaisheim, now in the Pinakothek at Munich, belong to the year 1502; the interior pictures indicating, by the spirit of beauty which permeates them, the master's own hand, and presenting scenes from the youth of the Lord; while, on the other hand, the scenes from the Passion betray the cruder work of apprentices. In surveying these proofs of the vast industry of this tireless master, one is overcome by regretful astonishment on learning of the unpropitious fortune with which he struggled toward the very end of his life. Stories of legal executions repeated year after year, from 1515 to 1518—when, for the most part, only the smallest sums were in question—are painful to listen to. Even in 1521 he underwent a seizure for a debt of two florins and forty kreuzer ($1.10). In such a condition of affairs, it is no wonder that his great son, so soon as his wings were plumed for flight, deserted the nest, and never again revisited Augsburg.

Finally, a restitution must be made to the father of the four altar-leaves in the Augsburg collection (1512), long attributed to the son owing to a falsified inscription. They present the legends of SS. Ulrich and Wolfgang, besides giving the Madonna seated with S. Anne upon a bench along which the Christ-Child is taking his first steps. In these paintings the art of the fifteenth century is already rising to a maturer beauty and freer grasp of nature—a development destined to unfold itself in noble completeness in the splendid Altar of S. Sebastian, painted in 1516, and now in the Pinakothek at Munich. In the center one gazes upon the Martyrdom of the Saint; while on the leaves appear the pleasing forms of S. Barbara and S. Elizabeth (Fig. 568), and on the outside the Annunciation. The master comes out here entirely free, in a noble, even grand handling of forms, in lofty refinement of drawing and modeling, and in brilliantly clear coloring. It is indeed one of the most genuinely beautiful works ever brought forth by elder German art.

Next to this master, his brother Sigmund Holbein—who appears

upon the Augsburg assessment-rolls from 1505 to 1509, but who died in Berne 1540—must have been a most admirable artist, to judge by a little painting of the Madonna now in the Castle at Nuremberg, which must be ranked among the finest productions of German art for miniature-like perfection of finish, melting softness of coloring, and general loveliness.

At first, Hans Burgkmair, born in Augsburg in 1472, and living until 1531, evinced a similar tendency. He was a doughty, dexterous master, to whom are attributed a great number of designs for works in wood-carving, especially the Triumphal Procession of the Emperor Maximilian, and the Weisskunig, a poetical glorification of that prince. As a result of his sojourn in Italy, whence he returned about 1508, he introduced the ideas of the Renaissance into his native place, and exercised a decisive influence upon the development of the younger Hans Holbein. Besides those numerous drawings already mentioned, the industrious artist has, as a painter, left behind him a series of works, unequal certainly in merit, but of which the best are distinguished by force of characterization, spirited delineation, and a warm, harmonious coloring. There is a decided line of demarcation between his earlier works and those pictures produced after the Italian journey. While they first evince the influence of the old Suabian school in the sharply defined folds of drapery, the lavish use of gold, and the character of the heads, in the last may be traced the results of Italian studies, in the superior softness and strong accentuation of the forms of the Renaissance. But the action of these influences never so preponderates as to obliterate the German character of his art. He likewise ranks among the earliest of the masters who began to work out more carefully the landscape background of their pictures, bringing it into relation with the figures in the composition. In the Augsburg Gallery one becomes best acquainted with the master in his various styles. There is one great picture of Christ and the Madonna upon a background of gold, enthroned in the midst of a sumptuous architecture, half Gothic, half Renaissance, surrounded by many adoring saints, whose ranks are continued upon the two leaves. The characters are full of grace and noble dignity, in deep, warm, golden coloring. The treatment is bold and easy, even seeming too slight and sketchy. The pictures of the nuns of S. Catherine, mentioned above, include several by Burgkmaier. The painting of S. Peter's Basilica, with the Pope enthroned and many saints, Christ in the upper portion, praying upon Gethsemane, dates back to the same year. To the year 1502 belongs the Basilica of S. John with the Scourging; to the year 1504, the Basilica of Santa Croce, with the Crucifixion, and the Martyrdom of S. Ursula, particularly

noticeable for many charming youthful heads. Among his later pictures, already exhibiting some mannerism, may be reckoned a Crucifixion, with the two Malefactors (1519); and on the outside of the leaves S. George and the Emperor Henry the Saint. The representation of the Rout of Cannæ, painted 1529, and the Victory of Scipio, at Munich, give an idea of the way in which he handled secular subjects. In the Pinakothek at Munich, S. John on Patmos is remarkable for the delicate working out of the landscape.

So far as the limited amount of investigation in the matter will allow us to judge of the tendency of art in Bavaria, it appears there to have deviated from the direction taken by the whole North German school, and to have adhered more strictly to Flemish methods, while yet indulging in reminiscences of the more ancient art, biased throughout, to be sure, by great coarseness of form and feeling. The works of this school in the National Museum at Munich produce no gratifying impression, and even the most esteemed artist of that group, Hans von Olmendorf (mentioned about 1492), who is credited with a large altar-piece in that collection and another in the chapel at Blutenburg, is greatly inferior to artists of other schools. By far the ablest master is the miniature painter Berthold Furtmeyr, to whose excellence the richly adorned Old Testament in the Library of Prince Wallerstein at Maihingen, and a Missal in the Royal Library at Munich, bear testimony. A similar dependence upon Flemish models is shown likewise by whatever has come to be known of painting in Austria; though even here, among inferior productions, stand forth the works of Master Michael Pacher, whose magnificent carved altar-piece with paintings by unknown hands at Sankt Wolfgang near Salzburg (named above, p. 284), proves himself a worthy and skillful artist in the spirit of the Van Eyck school. The contemporaneous productions in Austria stand on a somewhat higher plane than some of those of South Germany; especially in Salzburg and the Tyrol, where Flemish realism made its entry at a remarkably early period. Specimens of this work are the Trinity altar-piece in the Hospital Church at Aussee, dated 1449, and the Crucifixion by D. Pfenning in the Vienna Museum, bearing the same date, and even Jan van Eyck's motto, "Als Ich Chun." More important are four great altar panels, now in the Town Hall at Sterzing, formerly belonging to the high altar of the parish church there, which was finished by Hans Mueltscher of Innsbruck in 1458. On the face are scenes from the life of Mary, on the back from the Passion of our Lord—works of finished realism, which in the Mary pictures is combined with nobility and depth of expression, while the Passion pictures are less refined in tone. In the same place may be seen two smaller

panels with the Visitation and the Flight into Egypt, both betraying Italian influences.

The Franconian school of the same period attains to far more important manifestations; Nuremberg, its capital, having been already



Fig. 569. Altar-Piece in the Church at Gross-Gmain.

introduced to our notice as the seat of a thoroughly stirring activity in all departments of sculpture. . The feeling for sculpture dominates here, now as earlier, over the development of painting; though the fact must not be lost sight of, that the sculpture of this whole period was overwhelmingly picturesque in character. The characteristics of the Nuremberg school are a strikingly defined delineation of form

and an energetic modeling, combined with a striving after individuality, degenerating into one-sidedness and ugliness. No master, probably, bears so blunt and unpleasant a stamp of these peculiarities as Michael Wohlgemuth, who lived from 1434 to 1519, and, being at the head of a large company of journeymen, executed with the readiness of a job-workman a number of altar-pieces, in which wood-carving and panel painting are combined. Among his earlier works we note particularly the Hofer altar of the year 1465, in the Pinako-



Fig. 570. The Birth of Christ. By Michael Wohlgemuth. Zwickau.

thek at Munich, in which the influence of Rogier van der Weyden may be traced. It contains Christ's Prayer on the Mount of Olives, the Crucifixion, the Descent from the Cross, and the Resurrection, and is conspicuous for its deep, lustrous coloring and rich landscape backgrounds. His masterpiece (Fig. 570) is the altar-piece in S. Mary's Church at Zwickau* (1479), an extended delineation of the Life and Passion of Christ, wherein the realistic tendency nearly always falls into the mean and ugly; though, at the same time, one cannot but acknowledge the accurate skill of a well-directed workshop; the whole

* J. G. von Quandt, "Die Gemälde des Michael Wohlgemuth in der Frauenkirche zu Zwickau"; 2d ed., 1839.

work undeniably producing, spite of many crudities, a grand effect, and showing an harmonious strength in coloring. In his better works the master often pleases by the almost ideal beauty of his heads and his strong, harmonious color. The extensive altar-piece in the Church at Schwabach (1508) belongs to his latest works. The pictures with which he was commissioned to decorate the hall of the Council House at Goslar, in 1500, prove the esteem which the worthy master enjoyed in a large part of Northern Germany. Other works of his may be seen in the Abbey Church at Heilsbronn, in the Chapel of St. Maurice at Nuremberg, and in the Pinakothek at Munich. Wohlgemuth rendered noteworthy service likewise in the development of wood-engraving; for he prepared designs for the "Treasury of Eternal Salvation," which appeared in 1491; and soon after, with the help of his stepson Wilhelm Pleydenwurff, illustrated Hartmann Schedel's "Chronicle of the World." He also distinguished himself in engraving on copper, if the impression be correct that a number of plates bearing the letter "W" are to be attributed to him.

It was a momentous fatality for the development of German art, that precisely this school and this teacher should have bred that genius who, in richness of endowment, in creative wealth of imagination, in all-embracing grasp of thought, in the moral energy of a fundamentally earnest endeavor, must assuredly rank first among all German masters. Albert Dürer* need fear comparison with no master in the world, not even with Raphael or Michelangelo, so far as inborn artistic ability is concerned; and yet, in all that concerns the peculiar means of expression in art, the clothing of the thought in the vestment of glorified beauty of form, he is so closely fettered by the narrow limitations of his native surroundings that he seldom rises to that height of art where thought and form find equal expression.

Dürer is rightfully the darling and the pride of the German people; but we should not allow ourselves to forget that, being the high-

* Joseph Heller, "Das Leben und die Werke Albrecht Dürer's"; Leipzig, 1831. Three volumes, of which only one, the second, was ever published. The first was to have contained the Life. Friedrich Campe, "Reliquien von Albrecht Dürer." Nuremberg, 1828. A. Von Eye, "Leben und Wirken Albrecht Dürer's"; Nördlingen, 1860. Moriz Thausing, "Dürer, Geschitchte seines Leben und seiner Kunst"; Leipzig, 1876. Charles Narrey, "A. Dürer à Venise, et dans les Pays-Bas"; Paris, 1866. Mrs. Charles Heaton, "History of the Life of Albrecht Dürer." William B. Scott, "Albert Dürer, His Life and Works"; 1869-70. The reproduction of Dürer's engraved works, and the books in which his principal works are copied, either by engraving or photograph, are too many to mention here. The most remarkable of all these is the "Œuvre d'Albert Dürer, reproduit et publié par Amand Durand"; Paris, 1877. There has also been a good reproduction of many of the woodcuts, including the sets of the "Apocalypse," the "Great Passion," and the "Life of the Virgin," published in Nuremberg. "Dürer Album, herausgegeben von W. v. Kaulbach and A. Kreling." A useful compendium of the artist's principal works, reproduced by photography, is the "Dürer Album" of G. Schauer (Berlin), with text by H. G. Hotho.

est expression of German excellences and virtues, he is at the same time the representative of their weaknesses and deficiencies. Blind idolatry is never seemly, least of all in connection with so genuinely true, so severe, a master. We are not permitted to hurry over the austere, rugged technicalities of his style either with indifference or pretended rapture. It is difficult rightly to estimate his worth; but when we earnestly seek to understand him, then we learn to love him best.

Dürer has sounded the depths of reality in all its manifestations as few other masters have. His knowledge of the human organism, his observation of the life of nature in every aspect, are as astonishing for accuracy as the wealth of his ideas appears to be inexhaustible, the strength of his imagination unlimited. But he seldom attains to perfect beauty of form. He is so possessed by his grand aspiration after a reality, which grasps and holds one, that a higher style, even for ideal themes, does not seem to him of supreme value. As with intense conviction he followed the struggles for reformation which were everywhere shaking the world during his lifetime; as, in his clear-sighted, acute intellect, the traditional symbolic conception of the divine resolved itself into the human—so, too, everywhere in his representations he gives evidence of this revolution. His sacred figures are the Nuremberg burghers of his time, and, for the most part, from the sphere of common life, caught and fixed by his pencil with all the accidental surroundings of their daily existence. He took the matter of his pictures from his own environment, and never sought after types of dignity and beauty, but rather after strongly marked and characteristic heads, which are oftener coarse than noble or graceful.

And even this motley crowd, full of rude individuality as it was, he usually presented in such wise in the treatment of form, that an arbitrary, knotty mannerism in the drawing of heads and hands, as well as in other portions of the picture, became a necessity, and even broke up the large, fine masses of his drapery into wrinkled, uneasy folds. His appreciation of form, too, recognized hardly any distinction, whether he represented the sacred personages of religious belief, the rude manifestations of every-day life, or the wondrous images of his fancy. They are all taken from the same sphere, and never attempt to seem more than they really are.

This curious propensity of Dürer's is not satisfactorily accounted for by the fact that he was surrounded by a motley, fantastical life, by the commonplace figures of the townsmen of his native place, instead of a beautiful, nobly developed Southern type of humanity. Neither is it sufficiently explained by the fact that in the wrinkled,

uneasy fall of the folds of his drapery he yielded to the influence of the wood-engraving of his time. His countryman, Peter Vischer, was able gradually to overcome both influences in his creations, and to work his way to a purer style replete with beauty. It is most apparent that there existed in Dürer a spiritual affinity with those characteristic features of life. It is the fantastic tendency of his time, which in him reaches its culminating point of expression, making necessary not only all those extravagances of form, but also the inexhaustible wealth and depth of his productiveness. Both in him are inseparable; and both must, of necessity, be simultaneously accepted. Harsh and repellent as much may appear to us at first sight, it is exactly here that the power that dwells in truth, depth, and fervor of sentiment compels our admiration; and if even Italian masters, like Raphael, could not refrain from offering their homage to the greatness of the German artist, it will not be impossible for us to arrive at a comprehension of his artistic manner, so genuinely national, in spite of its deficiencies. We shall then find that hardly any master has scattered with so lavish a hand all that the soul has conceived of fervid feeling or pathos, all that thought has grasped of what is strong or sublime, all that the imagination has conceived of poetic wealth; that in no one has the depth and power of the German genius been so gloriously revealed as in him.

Dürer was born in 1471 in Nuremberg, and was at first bred with a view to his following his father's craft of goldsmith; but in 1486, on account of his strong inclination for painting, he was placed under the instruction of Wohlgemuth. He remained three years in Wohlgemuth's workshop; started on his travels as a journeyman in 1490; returned in 1494, and settled as master in his native town. Unfortunately, one cannot ascertain whither his years of wandering led him. We only know so much: that he was on the Upper Rhine; was kindly received in Colmar by the relatives of Martin Schongauer (then only lately deceased); and, without doubt, traveled as far as Venice. After his return home, he was actively engaged for ten years in his native town, not only as a painter, but likewise in engraving on copper and wood, until 1505, when he made a journey to Italy, where, however, he became familiar with only Venice, Padua, and Bologna. Toward the close of the year following he returned to Nuremberg, where he plunged anew into a tireless and most productive round of labors, occupied not only with paintings, drawings, engraving on copper, and wood-cutting, but also produced a few admirable carvings in boxwood and soapstone. He did not make a second journey before 1520—this time to the Netherlands, whence he returned in the following year; after which time he lived and

labored uninterruptedly in his native city until his death, in 1528. To these latter years belong, besides his artistic works, several scientific writings, essays on geometry, fortification, and the proportions of the human body, which give evidence of his extensive and thorough culture.

Germany had no Julius II. or Leo X., no Medici or Gonzaga, no art-loving aristocracy, no high-minded municipal governments. Venice offered our master two hundred ducats yearly income if he would remain there; in Antwerp they strove to detain him by similar offers. But the true German man returned to his native place, notwithstanding that the city "had never given him five hundred guldens' worth of commissions in thirty years," obtaining, after much petitioning, from the council of the great imperial city, as his sole reward, that it would allow him five per cent. interest upon his capital of one thousand florins earned with remarkable patience and industry. The Emperor Maximilian, sincerely as he regarded the admirable master, could not employ him upon anything more important than the decoration of a sword-hilt and of a prayer-book, together with the designing of the Triumphal Car, and the execution of the colossal woodcut of the Triumphal Arch—rather an insipid allegorical glorification of the monarch, upon which Dürer, however, certainly lavished all the charm of his imagination. To be sure, the emperor awarded him an annuity; but it was years before the arrangements were completed; so that the payments only began to come in to him a short time before his death. And the exemption from municipal taxation which the emperor himself, by letter to the city council, endeavored to bring about, was of just as little advantage; for the city fathers prevailed upon the good-natured artist to give up his privilege, "so lamentable and ignominious" were circumstances for him, as Dürer himself says, giving vent, for once, to his righteous indignation. So much the higher stands the moral earnestness with which he unweariedly lived for his art.

In consideration of the master's many-sidedness, we will begin the survey of his most important works with the representations of religious subjects. In them Dürer has broken through the limitations of ecclesiastical conception, and portrayed the sacred incidents, no doubt with all the petty details peculiar to the age, but at the same time in purely human fashion, and with overwhelming power. All the sublimity of a fancy as yet unbridled, which wanders into the regions of formlessness and extravagance, unfolds itself in the woodcuts of the Apocalypse of St. John, which appeared in 1498. Among the sixteen sheets there are some—for example, that of the angels, who are slaying the third part of mankind; or the battle of the Arch-

angel Michael and his hosts with the dragon (Fig. 571)—which exhibit a power hardly ever surpassed over non-natural subject. Others of these cuts, with all their grandeur, run into formlessness



Fig. 571. St. Michael Fighting with the Dragon. From the Apocalypse. By Dürer.

and want of proportion; as in the image of the Judge of the world, enthroned, who, with flames darting from his eyes, and a sword proceeding from his mouth, is holding the stars in his outstretched right hand. But, above all, we should not forget how much the great

master accomplished, through these and numerous other works, for the development of wood-engraving.* The art of cutting stamps with a raised design in wood, or even in metal, and which was then employed for many practical purposes—was already known far back in antiquity. In mediæval times, such stamps were made use of, among other things, for stamping tapestry or cloth patterns of various kinds;† and the initial letters of manuscripts were frequently printed in this way. But the most frequent application of this kind of wood-engraving was made after the fourteenth century, for supplying single leaves, which were offered for sale to the faithful at the places of pilgrimage. The great monasteries, skilled in the practice of every art, also took up this, and sent forth whole series of engravings —such as the Biblia Pauperum, the Ars Moriendi, the Apocalypse, etc.—which belong to the very earliest productions of wood-engraving. The cut which bears the earliest date is that of St. Christopher at Buxheim, in Upper Suabia, of the year 1423. Playing-cards also, which had been introduced into Germany as early as the close of the fourteenth century, were soon struck off from blocks, though at first prepared by the "card painter." When, with the fifteenth century, the great desire for the multiplication of works of art arose, the primitive mechanism was made to work out quite novel effects, becoming an important agent after the discovery of printing, and soon usurping the place of the illuminator, just as printing did that of the copyist. But the traditions of the old relation were still so powerful that the wood-engraver was fain to content himself with simple outline drawings, which were painted with gay colors. Wood-engraving retained this childishly primitive character until artists of note took it up, and made drawings for this purpose, often no doubt upon the block itself, or rather upon the plank, for it appears that engraving upon the end-grain of the wood was not introduced till much later. Instead of the former imperfect modeling, the forms being expressed by outline, and largely for the purpose of later coloring by hand, gave them a higher artistic effect, even the charm of painting—a revolution not without its reciprocal influence upon the contemporary development of engraving upon copper. Dürer was the first who, by a perfect artistic mastery, raised wood-engraving to the height of its mission, and made it a powerful means of culture for the whole

* J. Heller, "Geschichte der Holzschneidekunst"; Bamberg, 1823. J. E. Wessely, "Anleitung zur Kenntniss und zum Sammeln der Werke des Kunstdrucks"; Leipzig, 1876. Compare the woodcuts issued by Soldan, 1875, from old blocks in possession of the German Museum in Nuremberg. Jackson and Chatto, "A Treatise on Wood-Engraving," etc.; London, 1861.

† See Weigel's book already cited, "Die Anfänge der Druckerkunst," etc., for examples of the earliest known specimens of block-printing on textiles.

people; and he endeavored, above all, to develop its grand power, rich fullness, and breadth, and, in these respects, brought it to an unrivaled perfection.

In his paintings, Dürer aims at highest completeness, with an execution which often borders upon a miniature-like minuteness. Painting in Germany, at that time, had degenerated almost to a manufacturing business; since, in the great workshops—and this was especially true of Wohlgemuth's—the preparation of the altar-panels was intrusted, in a great degree, to the hands of apprentices. One of Dürer's earliest works, the Paumgärtner altar-piece, probably executed in 1500, now in the Pinakothek at Munich, and representing the Nativity, with two stately figures of knights on the leaves—no doubt, likenesses of the donors—shows evidence of having been painted under similar conditions. But the master speedily adopts the modern idea, prevalent in the Flemish school as among the Italians, according to which the artist, by executing his whole work with his own hand, brings the entire force of his individuality to bear upon it. An original painting, and at the same time one of the earliest of this kind, was the small picture of Hercules fighting the Stymphalian Birds, of the year 1500, in the Castle of Nuremberg; which, however, having been entirely painted over, can only be judged of now by the sketch in the Museum at Darmstadt. The Tribune of the Uffizi at Florence contains a glorious painting of the year 1504—the Adoration of the Magi, one of the most lovely and most devout of all his works, full of poetry, with a beautiful landscape, and executed in warm, harmonious coloring. Following this is the picture of the Feast of the Rosary, painted in Venice in 1506, now in a wretched state of preservation in the Strahof (Strahow) Monastery at Prague —a deeply poetic composition, conceived with much freedom and spirit, and which was much admired by the Venetian masters. What is probably the most finished of Dürer's paintings dates from the same year—1506. It is the little Crucifixion in the Museum at Dresden, of wonderful depth of expression and incomparable softness of picturesque treatment; singularly impressive, as much because of the surrounding landscape as through the magic power of the light. As a contrast to this miniature creation, in which he wished to exhibit to the Italians the perfection of art manifesting itself perfectly within the smallest compass, appears the wonderful picture of the Child Jesus among the Doctors, in the Palazzo Barberini at Rome, and painted the same year, which, according to the inscription, was painted in five days—a rather unsuccessful attempt to astonish the Italians with large forms and bold breadth of treatment. On the other hand, one recognizes in the panels representing Adam and Eve

(1507), now in the Pitti Gallery at Florence (old copies in the Mayence Museum and that of Madrid), the vigor with which the master, visibly moved to it by the influences of Venetian art, had already begun to make the study of the nude human form one of the principal tasks of his life. Dürer was also glad to accept aid from the Italians in his aspirations after fullness of knowledge in his work; for he expressly made the journey to Bologna because some one there had promised to give him instruction in "secret perspective." In the same way he strove to make himself familiar with the architectural forms of the antique, as understood by the Renaissance men; but, to the salvation of himself and of his art, he remained, in everything essential, true to himself and to his native land. And though it cannot be denied that he never entirely got rid of many hard, unlovely mannerisms, still persisting in the harsh, angular treatment of drapery, as well as in his predilection for forms less remarkable for beauty than for sharply defined characteristics, yet, in spite of such shortcomings—the tribute paid by him to his age and environments—he stands for us much higher than he would if he had sacrificed his peculiar individuality to the imitation of a foreign style.

The Martyrdom of the Ten Thousand, in the Imperial Gallery at Vienna, painted in 1508, is far less pleasing in its stern and terrible truthfulness. The picture of the Assumption and Coronation of Mary, commissioned by the merchant Jacob Heller of Frankfort-on-the-Main, in 1509, has unfortunately been lost; but a copy of it by Juvenal, in the Gallery of the Saalhof at Frankfort (Fig. 572), affords us an idea of its magnificent composition and dignified beauty. Another grandly solemn delineation of heavenly glory has, however, been preserved in the Vienna Gallery, in the painting of the Trinity, of the year 1511. Surrounded by choirs of angels and of the blessed, as well as by ranks of adoring believers, God the Father is enthroned on high; above him, the Dove of the Holy Spirit; while in his arms he holds the body of the Son stretched upon the Cross—assuredly one of the most profoundly spiritual conceptions of this theme ever presented. This, like other pictures of the master belonging to this middle period, is clear, light, and fresh in coloring, though not free from a certain lack of harmony, owing to his fondness for a glittering play of various colors in his drapery. Among this series of important paintings, executed with all possible artistic care and pains, the beautiful Madonna picture of the year 1512, in the Museum at Vienna—one of Dürer's best creations in composition, expression, and charm of coloring—is worthy of a place. However, in the interval of finishing one, and beginning another, the admirable master tells us himself that he had grown weary of his "laborious fussing," as he, not without

reason, called his way of painting. The patrons of art in Germany were accustomed just then to the low prices demanded for the panels



Fig. 572. The Assumption and Coronation of the Virgin. By Dürer. From the copy by Juvenal.

manufactured by the wholesale in workshops; and so, when Dürer was paid only two hundred florins for such a work as the Heller Altar, on which he labored diligently for nearly a year, he was certainly

justified in complaining that "it was well-nigh enough to wear one out." We do not wonder that he came to the conclusion "to bide more steadily by his engraving"; for he really was able to earn more by his engravings on copper and his woodcuts, which his wife carried with her to dispose of occasionally when she visited the fairs, than he could by his painting. He only returned to the occupation of painting now in exceptional cases, as in the Lucretia of 1518, in the Pinakothek at Munich—not altogether pleasing as a picture, but otherwise



Fig. 573. Vignette on Title-Page of the Great Passion. By Dürer.

worthy of admiration as a study of the nude and of foreshortening. Other paintings will be mentioned further on; but we have now to do with his numerous productions in other departments of art.

From the year 1511 to 1515 we find the master pursuing his labors in religious fields with amazing industry; publishing, closely one upon another, the consecutive and comprehensive series of woodcuts—the Great Passion in twelve sheets, and the smaller series of the same subject ("the Little Passion on wood") in thirty-six; the life of Mary

The Adoration of the Magi, from an engraving on wood signed by Albert Dürer (1471-1528) *and unquestionably drawn by him, thought whether drawn directly on the wood or not is uncertain. It is not probable that Dürer actually engraved his own numerous large and important wood-cuts.*



"ADORATION OF THE MAGI"
FROM AN ENGRAVING BY ALBERT DÜRER



in nineteen. There are also engravings on copper ("the Little Copper Passion") in sixteen sheets. It is impossible to give the titles of these subjects separately; suffice it to say, that in them all the depth,



Fig. 574. Madonna Enthroned. From a woodcut by Albert Dürer, of 1518.

fervor, and power of the master reveal themselves in exhaustless profusion.

He knows well how to introduce with true poetic feeling the

charms of nature into his delineations; conceiving his landscape in the old German spirit, with mountain and valley, rivers and forests, with all the charming variety of castles, hamlets, and towns, and especially rejoicing the heart by a world of enchanting, naïve, pleasing traits in his Madonnas (Fig. 574). The immense woodcut of the Triumphal Arch of the Emperor Maximilian (1515), the smaller Triumphal Car, which he was employed upon with Burgkmair, and the great Triumphal Car of 1522, give splendid proof of the wealth of his imagination in the invention of attractive decorations and magnificent architectural designs. The last-mentioned work served also as model for the great wall-painting in the hall of the Council House, which the town caused to be executed at that time, as it appears, by George Pencz. Near by there is painted a gallery with the Town Pipers; and finally to the left, the Calumny, after Lucian's description of a painting by Apelles, the design for which, by Dürer's own hand, may be found in the Albertina collection at Vienna. Unfortunately, these pictures were subsequently entirely painted over.

Toward the close of his life, Dürer embodied his profoundest profession of faith in one of his last works (1526). This was the Four Pillars of the Church, which he painted to honor his native town, and which, having been given away by the city to the Emperor Maximilian, is now in the possession of the Pinakothek at Munich. In the accompanying letter, the artist declared that he regards the four personages of his representation as the corner-stones of the original Christian doctrine in its purity. John and Peter, Paul and Mark, are portrayed upon two panels. They are presented to us with such distinct characterization, and each with so marked an individuality that they have sometimes been designated the Four Temperaments. Dürer has, in these works executed near the end of his life, exhibited grandeur and simplicity of style, depth and harmony of color, and perfect freedom of form; and has overcome all trivial mannerism even in his wonderfully magnificent draperies.

Dürer's portraits are remarkable for faithful, exact conception of life, and for incomparably fine drawing and pure modeling. The first portrait of his father, in Sion House, England, dates from the year 1497. There is a copy of this in the Pinakothek in Munich. There is an earlier portrait of his father, probably of the year 1490, in the Uffizi in Florence. The artist painted his own portrait several times. There is one of 1498 in the Museum of Madrid, of which there is a copy in the Uffizi. But the finest of all is the superb bust-portrait in the Pinakothek at Munich—one of the noblest figures of German art, professedly of the year 1500, but doubtless of a several years' later date. In this same collection there is a portrait of his

master, Wohlgemuth. In the Art-History Museum of Vienna there is a remarkable portrait of a man, of unspeakably delicate execution, dated 1507; upon the back, strangely enough, is represented the repulsive allegory of Avarice. In the same gallery is the portrait of the Emperor Maximilian, of the year 1519, free and broad in treatment; and in the Museum of Madrid is a superb portrait of a man, dated 1521. To conclude, there is the splendidly executed portrait of Jerome Holzschuher, which is owned by the Holzschuher family in Nuremberg, but is deposited in the German Museum there; this is the ideal representation of a doughty German gentleman, true, upright, and firm.

There are also in existence several bold compositions, both drawings and engravings, in which the artist has frequently expended a wealth of imagination and a marvelous intellectual force, often with transcendent poetic power. The greater part of the drawings in question are in the Albertina in Vienna. There are, however, occasional specimens to be met with in other public collections; for example, in the Kunsthalle of Bremen, in the British Museum, and in the Louvre. It is, above all, in these drawings that we learn to admire the great master's depth, strength, and beauty of sentiment, and the unrivaled freedom, ease, and accuracy of his drawing. He generally makes use either of a pen or pencil; and he frequently employs a greenish or grayish paper, obtaining a highly picturesque effect by the deep black of the drawing, brought out by the introduction of white lights. Perhaps the earliest drawing we have of his is in the Albertina collection, dated 1484—the artist's own portrait, he being then a lad of thirteen. The Passion, in twelve sheets, drawn on green paper with pen and pencil, is one of the most precious memorials of his genius. This is also in the Albertina, and is a proof, when compared with the three Passion series engraved by Dürer, both on wood and on copper, how persistently, and with what profound religious sentiment, the great artist recurred to this most striking theme of Christian art.

Dürer had an especial preference for copper engraving;* and his artistic qualities are nowhere more perfectly illustrated than in these drawings, in which he carries to the highest perfection what had already been begun by earlier masters, especially by Martin Schön. The variety, freedom, and certainty displayed in his use of the graver; the fine gradations from the deepest shading, through chiaroscuro, to the clearest light—all this imparts a genuine picturesque effect to Dürer's engravings. The landscapes in these drawings are of incomparable beauty, occasionally, perhaps, overladen with motives, but at

* R. Von Rettberg, "Dürer's Kupferstiche und Holzschnitte, ein kritisches Verzeichniss"; München, 1871.

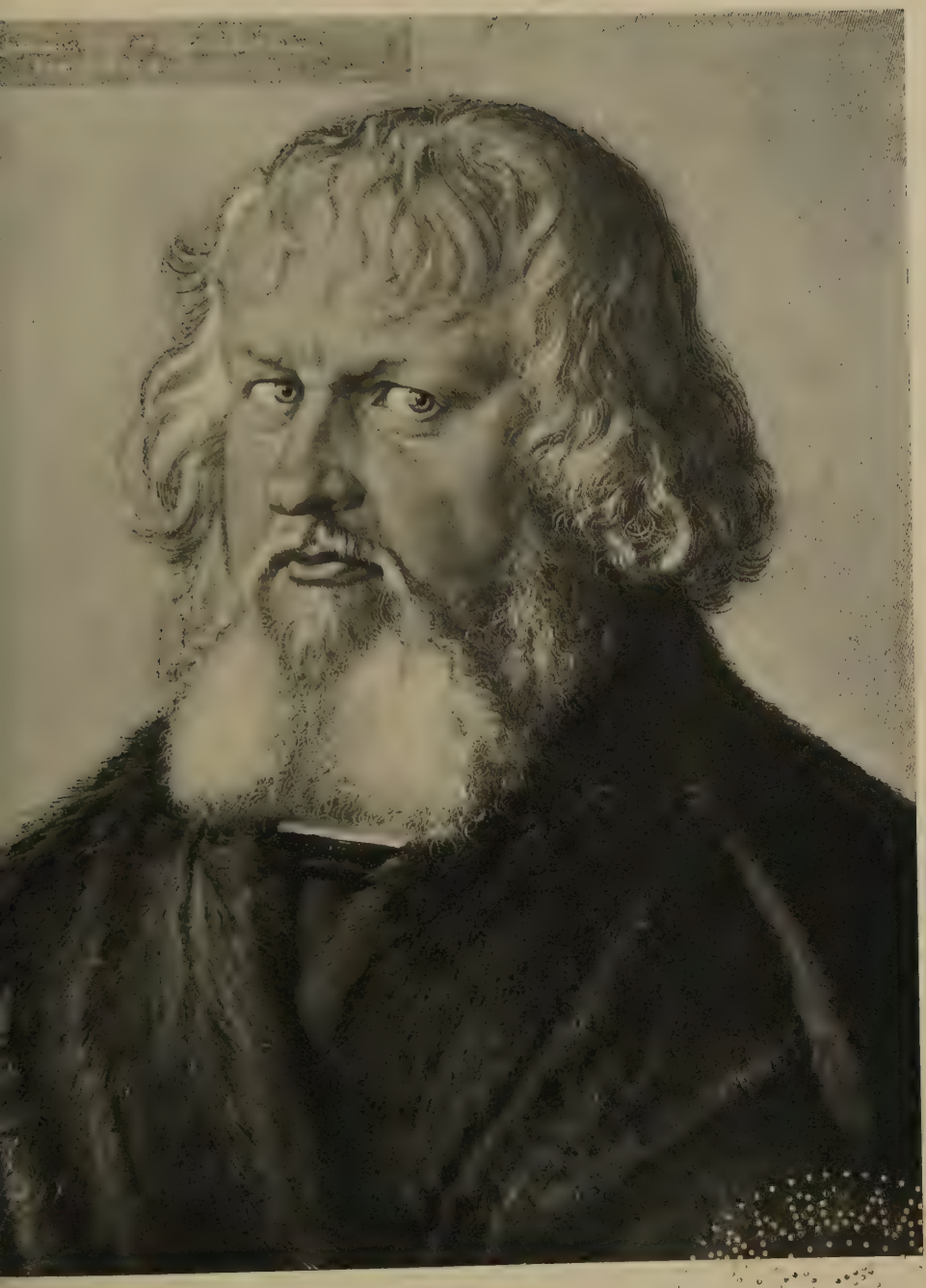
the same time full of the poetry of nature and of an individuality of meaning which entitle Dürer to be regarded as the founder of Northern landscape art. We will only mention a few of the most remarkable out of the great number of these precious works. There are the Four Witches of the year 1497, the Adam and Eve of 1504, the S.



Fig. 575. Knight, Death, and the Devil. By Dürer.

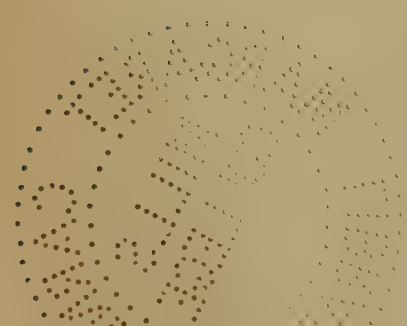
Jerome of 1512, the S. Jerome in his Cell of the year 1514, the S. Anthony of the year 1529, and the S. Eustatius. These are all charming poems of solitude, and of the idyllic life of the woods. Then we have the Rape of Amymone; Hercules, or Jealousy; the Great Fortune, or Nemesis; the Shield with the Cock, and the Shield with the Death's Head (1503); the Portraits of Albert of Branden-

Portrait of Hieronymus Holzschuher, by Albert Dürer (for whom see preceding plate), from a picture in the Museum at Berlin. The painting is one of his greatest achievements in technical excellence, showing a gift for combining minute detail into a harmonious whole.



DÜRER

PORTRAIT OF HIERONYMUS HOLZSCHUHER, FROM THE PAINTING IN THE ROYAL MUSEUM, BERLIN



burg (1519), of Frederick the Wise (1526), and of Erasmus of the same year; but, above all, the highly poetical Melancholy of the year 1514—one of the most finished productions of his brain. There is also a print, dated 1513, which represents a knight in armor, who is pursuing his way through a gloomy forest, unterrified and calm, although surrounded by threatening shapes of terror (Fig. 575). Nor should we omit to mention the designs for the prayer-book of the Emperor Maximilian,* of the year 1515, which are preserved in the Royal Library of Munich. In these there is a lively play of imagination and humor. Nature and human life, the realm of fable, and the wide domain of poetical invention are here expressed in cheerful arabesques, which, in this sense, must be designated as a wholly original creation of the great master, in which a new phase of his glorious genius is presented.

Contemporary with Dürer is Hans Holbein† the younger, the son of that elder Holbein who was a representative of the school of Augsburg, and one of the greatest and noblest masters of German art. He was born in 1497 at Augsburg; removed in 1515 to Basle; was working in Lucerne, in Switzerland, in 1517; and two years later settled in Basle, where he remained until 1524, when he went to France, and then to England, where, through the influence of Sir Thomas More, he entered the service of Henry VIII. In 1529 he returned to Basle, where he spent many years, executing important commissions‡ intrusted to him by the town council. He afterward returned to England, where he died in London, in the autumn of 1543. He is not only one of the most precocious geniuses in the history of art, appearing as an excellent painter in his eighteenth year, but he also belongs to the small class of painters of the North who were imbued with the qualities of the Italian school, and at the same time developed them in an independent manner. He is the sole Northern painter of that day, not even excepting Dürer, who attained to a free, and noble manner, broke away from the petty and tasteless style of his contemporaries, and portrayed the human form in its truth and beauty. In many respects he may be compared to the great sculptor Peter Vischer, who in the same way burst the narrow bounds of the art of his fatherland, without sacrificing the strength, depth, and freshness of the genuine German artist. Holbein found, moreover,

* Published in facsimile by N. Strixner. New edition by F. Stöger; Munich, 1850.

† U. Hegner. "Hans Holbein der Jüngere"; Berlin, 1827. A. Woltmann, "Holbein und seine Zeit"; 2 vols., Leipzig, 1866. New edition, 1874. R. N. Wornum, "Some Account of the Life and Works of Hans Holbein"; London, 1867. Ch. de Mechel, "Œuvres de J. Holbein"; folio, Basle, 1870.

‡ According to recent investigations of the town-archives by Mr. His-Heusler in Basle, who has also given to the world his important discoveries in regard to Holbein in the "Jahrbücher für Kunstwissenschaft," iii. year, parts 1, 2.

that the art of his native city had attained a higher ideality of sentiment and a better appreciation of form, which he was destined to blend together through his own cultivated feeling for nature.

Holbein's well-authenticated works begin with the year 1516, in Basle. As the earliest must be indicated a table-top, rediscovered lately in the city library at Zurich, which was painted by Holbein before 1515, or at least in the beginning of that year, for Hans Bär of Basle, who fell in the battle of Marignano in 1515. On it are to be seen merry scenes, illustrative of the chase, hawking and



Fig. 576. The Mocking of Christ. By Holbein. Basle.

fishing, a tournament, and in the center the sleeping shopkeeper whose goods are purloined by monkeys who play all sorts of pranks with them; opposite, surrounded by a variety of broken household stuff, the "Nobody" of the folk-tale who has to answer for every adversity. Here already the delicious freshness of Holbein's humor is apparent.* The other productions of this early period are contained in the rich museum of the artist's drawings and pictures, owned by the city.

* Published by the Gesellschaft für vervielfältigende Kunst in Vienna, with text by Professor S. Vögelin.

Among them there are several portraits, and a fearfully realistic dead Christ, of the year 1521, which reveal his mastery in suggestion, conception, and representation of nature. There is also a Last Supper, only a portion of which is preserved, in which Christ is represented



Fig. 577. The Madonna of the Burgomaster Meier. By Holbein. Darmstadt.

with nine Disciples, remarkable for vigor of characterization and coloring. There are also two excellent panels in the Minster at Freiburg, representing the Birth of Christ and the Adoration of the Magi. There are besides, in the Basle Museum, a series of admirable portraits—those of the Burgomaster Meier and his wife, painted in the year 1516; the portrait of his friend Boniface Auer-

bach, dated 1519, warm and tender in execution, and striking as a composition; also the remarkable family portraits of his wife and children, where a commonplace subject is ennobled by the highest art; finally, the two exquisite portraits (1526) of a Fräulein von Offen-



Fig. 578. The Madonna of the Burgomaster Meier. Copy of Holbein. Dresden.

burg. Also at Basle, eight pictures of the Passion (1520-25) are of special value, and establish his reputation as one of the first masters of religious painting. The series opens with the Prayer on the Mount of Olives, followed in the regular order by the Betrayal of

Christ, Christ before the High Priest, his Scourging and Mocking, the Bearing of the Cross, the Crucifixion, and the Entombment. The whole depth and strength of German art is in these thoroughly dramatic, bold, and vigorous compositions, softened, however, by the influence of Raphael and other great Italians. The transparent sim-



Fig. 579. The Madonna of Solothurn. By Holbein.

plicity of the composition, which tells the whole story in a few meaning touches; the free, broad drawing; the distinct modeling of the figures; and the powerful, intense coloring—all these impart an imperishable value to these representations. But there is an even more important series, of ten pictures, of the Passion, executed in masterly style in India ink, in which the dramatic force

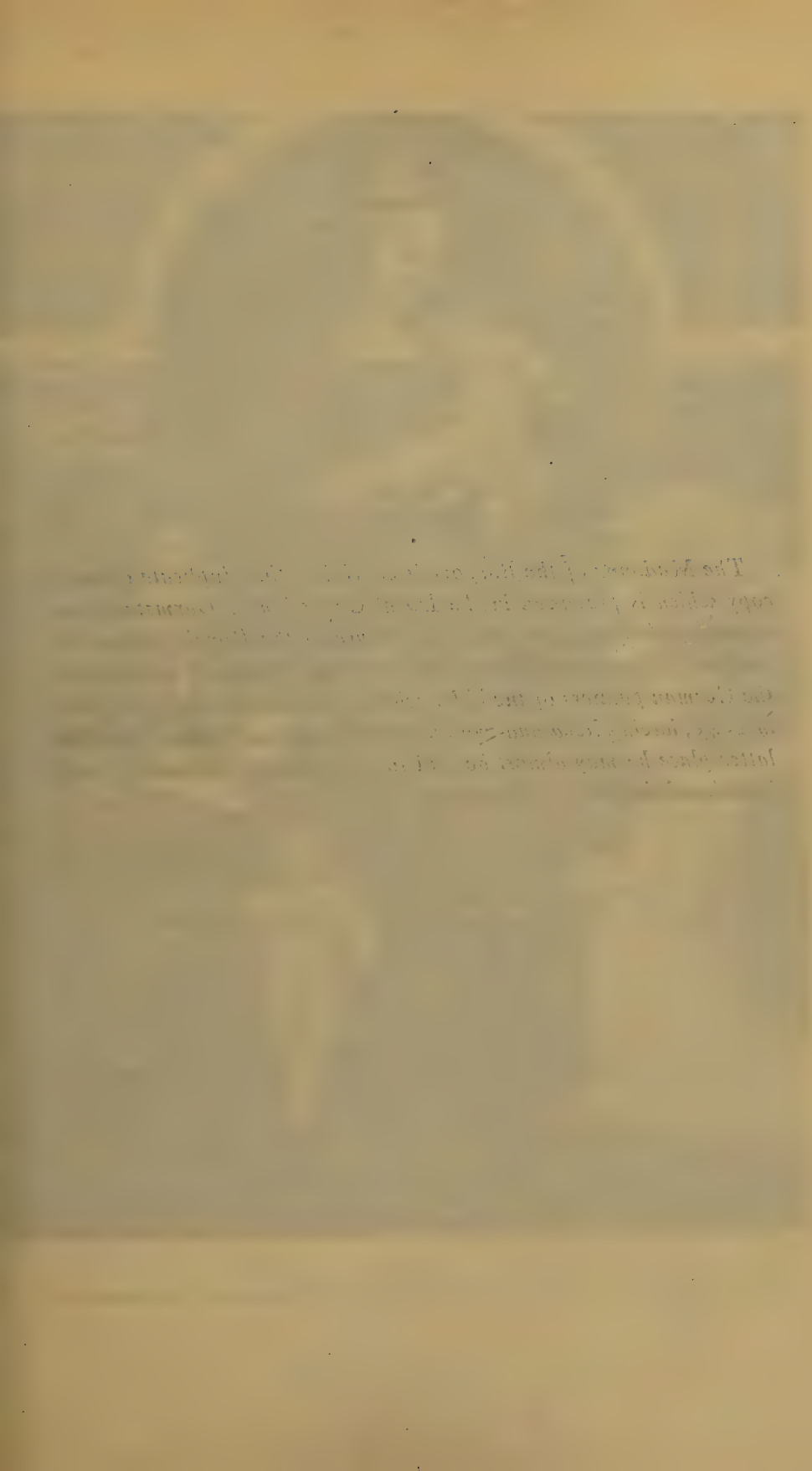
and the talent for composition of the artist are still more conspicuous (Fig. 576).

As Holbein has succeeded admirably in representing in these pictures the intensity of passionate action, so also in another celebrated picture, painted about 1524—the Madonna of the Burgomaster Meier (Fig. 577), which is in Darmstadt, in the possession of the Princess Elizabeth of Hesse, and of which there is an admirable copy, thought by some to be another original, a replica (Fig. 578), in the Dresden Gallery—he appears as one of the first among the painters of simple votive pictures. It is not the ravishing force of lofty beauty, not the spirited nobility of important characters, but the fervid devoutness, genuine sentiment, which will always endear



Fig. 580. Meeting of Saul and Samuel. By Holbein. In the Rathhaus at Basle.

it to all hearts as one of the most profound and truthful delineations of German home life. A memorial picture which has recently come to light in Solothurn, in the possession of a private person, bearing the monogram of our artist and the date 1522 (Fig. 579), is scarcely less remarkable, and equally attractive in its gentle beauty, strong individuality, and fine-toned harmony of coloring. It represents the Madonna enthroned—one of the loveliest of Holbein's creations—her arms clasped about her child seated in her lap. On either side are S. Ursus and S. Martin: the first, a stern warrior in glittering armor; the other, in the rich habit of a bishop, giving an alms to a

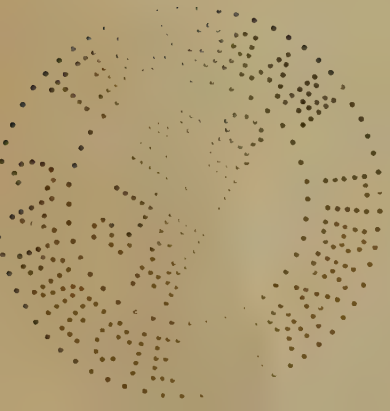


The Madonna of the Burgomeister Meier; that duplicate or early copy which is preserved in the Ducal Collection at Darmstadt, but resembling in the closest way the picture in the Royal Museum at Dresden. The painter, Hans Holbein "the Younger," the chief of the German painters of the older schools, was born in 1497 *and died in* 1543; *having lived and worked in Basle and in England, in which latter place he may almost be said to have created the taste for and introduced the practice of painting.*



HOLBEIN

"THE MADONNA OF THE BURGOMASTER MEYER," FROM THE PAINTING IN THE DARMSTADT GALLERY



beggar, upon whom he is looking with tender pity. There are also two panels, on which this artist has represented S. George and S. Ursula, in the Carlsruhe collection. S. Ursula especially is a beautiful figure. Both are remarkable for the freshness and transparency of coloring, and for youthful delicacy of form. We have an illustration of Holbein's skill in monumental compositions, in the great wall-paintings executed by him, after 1521, in the hall of the Rathhaus at Basle. They were very much injured, soon after they were painted, by damp; and they can now be studied only in a few detached remains, and in copies and sketches in the Basle Museum. They contained, according to the fashion of the day, representations from ancient history and from the Old Testament, typifying republican justice and severity: such as the Sacrifice of Charondas; Zaleucus, who caused his eye and his son's eye to be put out on account of a crime committed by the latter; Curius Dentatus sending back the Samnite ambassadors; King Sapor humiliating the captive Emperor Valerian. Between these are the single figures of Christ, King David, Justice, Wisdom, and Temperance. Then followed the two important pictures painted after his return to Basle—Rehoboam scornfully rejecting the Envoys of his People, and the Meeting of Saul and Samuel (Fig. 580). These creations, illustrating profane history, are all the more remarkable for dramatic power, great historic significance, and lofty freedom of treatment, because later works of this kind degenerate completely into conventional forms.

After he had settled in England—where he had a great number of important commissions, not only from King Henry VIII., but from the nobles of the kingdom—Holbein devoted himself almost exclusively to portrait painting. His numerous portraits, in delicacy of conception, incomparable smoothness and unsurpassed truthfulness in the delineation of life, noble simplicity and exquisite finish, united with superb freedom of treatment, take rank among the best productions in this department. Among his most admirable works in England are the drawings in Windsor Castle—the portrait of Thomas More, in the possession of Mr. Huth, dated 1527; Archbishop Warham, in Lambeth House, London; and the superb portrait of the Duchess Christine of Milan, life size and full length, in Arundel Castle, of the year 1538. We also mention the portrait of the goldsmith Morett, in the Gallery at Dresden, which is finished with jeweler-like fineness; and, further, the capitally executed portrait of the merchant Gisze, dated 1532, in the Berlin Museum, remarkable for its cool, clear tone, and two other portraits of young men. There are also the portraits, in the Louvre, of Anne of Cleves, of the as-

tronomer Nicholas Kratzer, and that of Erasmus, painted with the delicacy of a miniature. There are several of his finest portraits in the Museum of the History of Art at Vienna—a masterly one of a young man treated in vigorous brown tones, dated 1541, almost equaling the Berlin picture, with superbly painted hands; also the portrait (1533) of Dirk Tybis, cool in the coloring throughout, with gray shadows; and, executed probably in the same year, the superb portrait of John Chambers, the venerable physician of Henry VIII., painted in milder, cooler tones of color; finally, two noble female portraits—a young lady in a cap embroidered with gold, and a gold ornament on her breast, resembling the Basle portraits of Fräulein Offenburg in delicacy and tenderness of the rosy flesh tints, and probably painted during the early period of his sojourn in England. There is also the wonderfully finished portrait of Jane Seymour, the third wife of King Henry, with her velvety skin, her exquisitely beautiful hands and delicate modeling, distinguished, besides, by a costly necklace of pearls—probably painted in 1536.

Holbein excelled also as a miniature painter, as is proved by several charming pictures in Windsor Castle and in the Ambraser collection at Vienna; although we can hardly believe that the latter are by him. As the great master, in these portraits, showed himself to be a finished delineator of life, so he was capable of grasping the profounder significance, the more general meaning, of existence. His celebrated Dance of Death, probably of his early Basle period, and first published at Lyons in 1538, illustrates this with the full force of his genius. He made use of wood-engraving, and of a vigorous, popular style of representation, in order to give fitting expression to his thoroughly national conceptions, with their ponderous humor and thoughtful poetry. The startling contrasts of a social system divided into countless grades, which, in those times of universal fermentation, became threateningly prominent, and which had attained to a terrible expression during the insurrectionary movements of the peasant war, are translated by the artist into a series of pictures, wherein the nothingness of all things earthly is represented with profound irony in a few bold strokes. We have before described how this same idea of the dominion of death, before which all the might and majesty of earth must give way, had already inspired a thoughtful Italian painter, at an earlier day, to produce that sublime picture, the Triumph of Death. We now come upon another Triumphal March of Death, only resolved into its separate moments, each of which possessed its own deep meaning. No condition is too rich or too mighty, no age too fair or too delicate, no destiny too high or

too low: they all, in common, find their implacable conqueror. But each one he approaches in a different way; to one he comes unperceived; to another he comes with violence. The designs of other woodcuts are ascribed to him; as a series of pictures from Old Testament history, published 1538; but none of these, not even the Dance of Death (Fig. 581), is accepted without dispute as by Holbein. Holbein also shared most prominently in the industrial art productions of the times, and it was he above all who introduced into Northern decorative work the novel forms of the Renaissance. Especially his designs for goldsmiths, exhibited in great abundance in the Museum at Basle, are conspicuous for beauty of form and ingenious invention. But even more worthy of notice are his numerous sketches for paintings on glass, which are in the same collection and show the same merits. In this place we must make mention of the extraordinary development which painting on glass attained in Switzerland during the entire sixteenth century. Promoted by the custom which prevailed there for friends to delight each other by the donation of colored glass, that beautiful art took shape quite in the spirit of the times, passing from churchly service to the adornment of secular life, from great public tasks to objects of mostly a private nature, like guild-halls, company houses of harquebusiers, municipal halls, and domestic dwellings; but also in the cloisters of monasteries we must look for these dainty and splendid works, if not incorporated into public collections. In conformity with the small scale of the windows a species of minute painting of the highest charm was thus developed which may well be designated as cabinet painting. Ancient history, the Old and New Testaments, but also later and patriotic history, with the heroic deeds of the past, form the rich subject-matter treated here, which not infrequently is placed in comparison with Biblical events, after the manner of the painted series of the early Middle Ages. Thus, for instance, in the glass paintings in the cloister of Wettingen Convent. Other early specimens, produced still under the influence of Holbein, may be seen in the Grand Council Chamber of the city hall at Basle; in the Town Hall at Aarau, trans-



Fig. 581. From Holbein's Dance of Death.

ferred there from Muri Convent; in a private collection at St. Gall, from Rathhausen Convent; in the possession of Mr. Vincent at Constance (all these places being in Switzerland), and finally in the so-called Gothic House at Wörlitz in North Germany.

Christopher Amberger, born in 1490 in Nuremberg, was a follower of Holbein. He took up his abode in Augsburg, where he did some admirable work as a portrait painter. Holbein, in his turn, appears to have been influenced by two Swiss artists: Urs Graf, a very industrious draughtsman of Basle; and Niklas Manuel of Berne, called Deutsch (1484-1530)*—a many-sided genius, who was a zealous partisan of the Reformation, and put forth a number of satirical pictures that are full of pointed humor. In general, he is noted as a versatile artist, and full of ideas, but with a strong tendency to mannerism in his forms. There are several excellent pictures by him in the Basle Gallery, which he painted upon the wall of the cemetery of the Dominican Convent at Berne. The frescos, however, representing dances of death, have been entirely destroyed, and survive to us only in copies.

German painting reached its culminating point with Dürer and Holbein. Henceforth its development was more in breadth than in depth. At the same time it had acquired a certainty of technique, a freedom in the representation of form, a facility of invention, which gave a certain importance to the later masters. But, meanwhile, art had assumed a different attitude in regard to life. Protestantism, even if it had not entirely banished art from the churches, had certainly greatly limited its importance as a teacher in the Church. But her loss in this respect was her enormous gain in the temporal realm; although, indeed, her sphere of activity there was an entirely different one. The spirit of the Renaissance extended from Italy to the North. In spite of the storms the Reformation brought with it, the boundaries of life enlarged, and received intellectual impulses, which also bore fruit for art. The nobles vied with the wealthy and powerful middle classes in striving after a pleasant, comfortable mode of life beautified by the gifts of art. The works of this period certainly bear unmistakable traces of the influence of Italian painting. This influence was more especially noticeable after 1550, culminating at last in a conventional mannerism. But even if this development failed in the expression of historical and religious subjects, it was so much the better adapted to adorn worldly life, and to produce works which are worthy of high consideration on account of their delicacy of design, carefulness of execution, and their abundance of fanciful

* Compare the monograph by C. Grüneisen; Stuttgart, 1837.

motives, and which may be classed under the head of art handicraft.* As a result, the painters of this period were proficient in almost all the branches of art. They were often architects, sculptors, carvers, and decorators; they painted in fresco and in oil; they decorated beautiful books with costly illuminations; they executed designs for arms and armor, for vessels and utensils of all kinds, for costly book bindings and furniture; and, to conclude, they were remarkably fine engravers. Especially those artists who had studied in the school of Dürer acquired a great reputation as engravers. They produced a great number of designs of extreme fineness of execution, and remarkable for their invention. These artists were called Little Masters.

There can be no question that Dürer paved the way for this phase by the versatility of his own powers. Seldom, indeed, has the influence of any one master extended so widely, not only through a numerous school, but throughout the entire art of his time. We may mention among his immediate pupils, first of all, George Pencz (1500-56), who, endowed with great facility of invention, completed his studies in Italy, and afterward executed not only portraits that were true to life, and superb in coloring, but also numerous excellent engravings. Hans von Kulmbach, properly Hans Wagner, is, however, more closely allied to the great German master. In his great church pictures, such as the large altar-piece of the year 1514, in the Church of S. Sebald at Nuremberg, he exhibits not so much superiority of invention as a fine feeling for nature. He has, besides, great merit as an engraver and portrait painter. Hans Schäuffelein, who died in 1540, had great invention, united to a glowing harmony of coloring. There is a wall-picture of much freshness and naturalness, of the year 1515, in Nördlingen, where this artist chiefly labored, which illustrates the history of Judith, in costumes of the sixteenth century. There is also an altar painting, very natural in style, in the Church of S. George, of the year 1521. Schäuffelein also executed numerous drawings for woodcuts. Heinrich Aldegrever of Soest (1502-62) is more conspicuous for inventive power than for noble form; he deserves especial consideration as an industrious engraver. Albert Altdorfer is distinguished for excellent coloring and

* There are numerous illustrations of such works in Ortwein's "Deutscher Renaissance" (Leipzig, 1871), in Bucher and Gnauth, "Das Kunsthandwerk" (Stuttgart, 1874-78); in Zettler's "Kunstwerken der reichen Kapelle in München" (Munich, 1874-77); in Leibner's "Kaiserlichen Waffensammlung," and the "Kaiserlichen Schatzkammer in Wien" by the same author. In Racinet's "Le Costume Historique" many illustrations will be found, and in "L'Art pour Tous," a popular work of established reputation, appearing periodically and expressly devoted to illustrations of furniture, iron-work, pottery, glass, etc., and of all times and countries, abundant material will be found to extend the student's knowledge of the subject.

for a poetically fantastic imagination. He was born at Landshut in 1488, and died in 1538 at Regensburg. He belongs to that class of artists who still bear the strong impress of the elder school of the fifteenth century. The picture, of the year 1529, in the Pinakothek at Munich, which is one of his finest works, illustrates the victory of Alexander the Great over Darius with great delicacy and spirit. The personages are dressed in costumes of the sixteenth century. In his pictures, as well as in his numerous engravings, he shows the influence of the Renaissance.

Another class of Dürer's pupils and successors betray a still more decided leaning toward Italian art. Bartholomäus Beham* of Nuremberg heads the list (about 1502-04). He is least pleasing in religious compositions, but admirable as a portrait painter, and still more so as a talented engraver (Fig. 582), being gifted with a surprising readiness and versatility. The prints from his wonderful portrait of the Emperor Charles V., engraved in his thirty-first year, are accepted by many students of the art as superior to anything else of the same class and character. The finest of his pictures are in the Prince's collection at Donaueschingen, besides an Adoration of the Magi in the Church at Mösskirch. His brother, Hans Sebald Beham, was an artist of still greater versatility and talent. He was born in Nuremberg in 1500; but he was banished from the city, with his brother and George Pencz, as sympathizers with the revolutionary doctrines of Carlstadt and Münzer. He afterwards carried on the art of engraving in Frankfort (Fig. 583). His special forte lay in portraying, in admirably picturesque engravings, the peasant-life and soldier-life of his times. He only occasionally took up the painter's brush. Only one work of painting by him has come down to us—a panel painted for Albert of Brandenburg, with scenes from the life of King David; it is dated 1534, and is in the Louvre.



Fig. 582. Landsknecht. After a print by Bartel Beham.

Hans Baldung, surnamed Grien or Grün, also is reckoned among

* A. Rosenberg, "Sebald und Bartel Beham, zwei Maler der deutschen Renaissance," with twenty-five woodcuts; Leipzig, 1875. See also A. Woltmann, "Verzeichniss der Gemäldesammlung zu Donaueschingen"; Carlsruhe, 1870.

the most important German artists, having been educated in the Suabian school. He was born in the year 1480 at Gmünd, on the upper Rhine. He pursued his art in Switzerland and Alsatia; settled in Strasburg in 1509, where he died in 1545. The leaning to the fantastic, which had taken such deep root in the German character, and had reached its culminating point at that time, received an artistic interpretation at his hands such as has been given it by no other artist. There is no doubt that similar works of Dürer's and Schongauer's brought out this bias; but it was left to Baldung to find in color—in the masterly play of light, and the development of chiaroscuro—the legitimate means of expression for this tendency. A wonderful abundance of figure motives and an uncommon sense of beauty are at his command. Besides this, he lays great stress upon his landscape; so that it acquires special significance, and contributes to the poetical harmony of his picture. Among his earliest works is an



Fig. 583. Hercules and Nessus. By H. S. Beham.

altar-piece with the Martyrdom of S. Sebastian, and with several single figures of saints on the wings, in the possession of Herr Lippenann in Vienna, dated 1507. The museum at Carlsruhe possesses an admirable portrait by him of the Margrave Christopher of Baden. His masterpiece is the altar-piece of the Minster at Freiburg in the Breisgau, in the Grand Duchy of Baden, of the year 1516, with scenes upon the wings from the life of the Blessed Virgin, and with a Coronation of the Madonna on the principal panel. A wonderful illumination is to be seen in the Nativity, where, in accordance with the legend, the light radiates from the Child; and in the picture of the Coronation there is also a radiant effect of light which shows his striving after more intense effects of color. There is another Na-

tivity, of the year 1520, in which the master manifests a similar tendency. This latter picture is in the Aschaffenburg Gallery. In the Museum at Basle are two clever, exquisitely finished smaller pictures of the year 1517, the subject of which is the Dance of Death, so popular at that time.

A relationship to this master is shown by Matthias Grünewald of Aschaffenburg. Investigations have definitely assigned to him one of the most magnificent works of German art, which had been associated with his name from a very early period.* This is a large altar-piece with wings, highly fantastic in treatment, which was removed from the Convent Church of Isenheim to the Colmar Museum, and which illustrates the temptation of S. Anthony. The marked effects of light betray a relationship with the picture by Grien, at Freiburg; to whom, on this account, this picture had of late been ascribed. There is, moreover, a suggestion of this master in the blending of the colors and in the faintness of the tints; but it is certainly an open question which of the two has exercised the more marked influence upon the other. There is in the museum at Basle a Resurrection of Christ by Grünewald. The Gallery of the Saalhof, at Frankfort-on-the-Main, has several wings of altar-pieces, on which are saints painted in grisaille, which are remarkable for grandeur of form and conception. The S. Lawrence panel has the artist's monogram.

An unknown artist whose work was for a long time erroneously confounded with Matthias Grünewald occupies a far more independent position. He united the strength and vivacity of the Franconian school with the feeling for beauty and the deeper appreciation of color of the Suabian. One of the first places among the German painters of this period belongs to this unknown master, a place next only to Dürer and Holbein. He was given numerous commissions by Albert of Brandenburg, Archbishop of Mayence, principally designed for churches, which are conspicuous for dignity and earnestness of conception, elegance of composition, and strength of characterization. His masterpiece, originally intended for the Church of S. Maurice at Halle, at present in the Pinakothek at Munich, represents in the central space the Conversion of S. Maurice; and upon the wings on one side SS. Lazarus and Chrysostom, and on the other Mary Magdalen and S. Valentinian. The portion containing the figure of S. Valentinian is at present in the Collegiate Church at Aschaffenburg. Another excellent work of 1529, in the Church of S. Mary at Halle, represents in the central space the Madonna Enthroned, surrounded by angels and an object of adoration to the

* A. Woltmann, "Die deutsche Kunst im Elsass."

princely founder. Some writers have thought that they recognized in these pictures the early work of Lucas Cranach the older, or the work of his pupils.

We now come to a master who may be regarded as an offshoot of the Franconian school, and who carried its peculiarities into Saxony, where during a long and vigorous life he was at the head of an ex-



Fig. 584. Madonna. By L. Cranach.

ceedingly prolific school. This was Lucas Cranach,* properly Lucas Sunder (1472-1553), and called habitually Cranach the Elder, who was born in the small Franconian town of Cranach (now Kronach) in Bavaria. He was made the court painter of the Elector Frederick the Wise of Saxony in 1504, and continued to occupy the same position under the succeeding electors—John the Constant and John

* Chr. Schuchardt, "Lucas Cranach des Aelteren, Leben und Werke"; Leipzig, 1851. J. Heller, "Das Leben und die Werke Lucas Cranach's"; Bamberg, 1844.

Frederick the Magnanimous. He even followed the latter into captivity as his faithful friend and adherent. He subsequently returned with his prince to Weimar, where he died. Cranach was a zealous partisan of the Reformation, and held friendly relations with several



Fig. 585. Group from a Picture by Lucas Cranach the elder, Belonging to Schuchardt.

of the reformers. He endeavored, in several of his altar-pieces, to embody the relation between the new doctrines and the traditional ecclesiastical conception. For the rest, he is more distinguished for copiousness than for depth of thought. Dürer's lofty contemplation, his power in composition, were wanting to him. His path rather led him to the expression of a cheerful, innocent character of thought, which has acquired great popularity for his pictures. Several of his

charming Madonnas have all the sensible, kindly characteristics of German matrons (Fig. 584). The rounded faces of his women, with their golden hair, their intelligent, clear eyes, smiling mouths, and rosy, blooming complexions, are easily recognizable. The countless works which pass current all over the world under his name are ex-



Fig. 586. The Giant Christopher. After a woodcut by Lucas Cranach the elder.

tremely unequal in execution, as he fulfilled his numerous orders with the assistance of his indefatigable apprentices. Although he occupied most respectable positions, not only being court painter to the elector, but also a dignified burgomaster of Wittenberg, still he, without hesitation, received orders, not only to paint pictures, but also to em-

blazon escutcheons, shields, and trappings for horses, and even to decorate rooms and to do house-painting.

The most important of his altar-pictures are: the one in the Church at Schneeberg, in which is represented the Crucifixion, the Last Supper, the Resurrection of the Dead, and the Last Judgment; that in the Cathedral at Meissen, also representing the Crucifixion, together with a series of scenes relating thereto; further, the altar-piece in the Town Church of Wittenberg, with a Last Supper, below which a group of Reformers are preaching, baptizing, and confessing penitents. The most important of all is in the Town Church at Weimar, which was finished, after his death, by his son. Christ is here represented on the cross, and, in immediate proximity, as the Conqueror of Hell. Luther and Cranach are on one side, the latter struck by a stream of blood flowing out of the side of Christ.

Besides these religious pictures, Cranach executed a great number of representations, in which he endeavored to combine a fresh, delicate, warm carnation tint with his studies of the naked form, especially the female form. Adam and Eve furnish a motive, from scriptural history, for this style of picture. But his preference is for antique subjects, which he, however, is apt to travesty in a vein of broad humor. These productions frequently lack dignity and feeling for form; but they generally possess a delightful *naïveté;* and the best of them, at all events, are animated by a charming, roguish grace (Fig. 585).

One of the most pleasing works of this kind is the Judgment of Paris, from the Gallery at Carlsruhe, the mythological scene being here transported into the living atmosphere of the sixteenth century. In the same collection are several other graceful works by the master.

Cranach was also an engraver; but he especially devoted himself to designs for woodcuts. This popular kind of representation was peculiarly suited to his taste; and he appears to great advantage notably in illustrations of the Apocalypse in Luther's New Testament, and in the Passionale of Christ and Antichrist; in all of which he endeavored, whenever it was possible, to further the cause of the Reformation. We give an illustration of the popular character of these designs in a woodcut (Fig. 586) by this master of the Giant Christopher carrying the Child-Christ according to the legend.

The Saxon school fell back again into obscurity after Cranach. His son, who bore the same name, was the sole inheritor of his father's art and renown.

Painting attained especial perfection in Munich during this period, where the art-loving dukes of Bavaria gathered a number of excellent artists about them, to whom they intrusted the decoration of their

residences. Hans Muelich of Munich (1515-72) belongs among those artists who have shown great versatility in painting. In his lifelike portraits in the Pinakothek at Munich he proves himself to be related, through the uncommon harmony and glow of his colors, as well as through his clever, spirited manner of representation, to those artists who are either allied in style to Hans Holbein, or who have formed themselves upon his model. On the other hand, his historical and Biblical compositions, although conceived with facility of invention, bear the conventional stamp of Italian art. Excellent designs for vases and ornaments, as well as imitations of the jewels of the Munich Treasure Room, in the possession of Dr. von Hefner-Alteneck in Munich, testify to his skill as a painter in miniature. There are also the two volumes of the Penitential Psalms of Orlando di Lasso in the Library of the same place, profusely illustrating scenes from the Old and New Testaments, from secular history, and even from mythology, as well as depicting the life of the time.

c. *French Painting.**

Painting arrived at no greater individuality of expression in France during this period than it did in Germany, although there are numerous traces of a lively reception of the method of the Van Eycks. The art of illumination was especially practiced, and the kindred art of coloring the outline woodcut prints of the time was carried to a great development. The wood engravers had worked habitually in outline, in Italy, throughout the fifteenth century; and in the North from a time as remote, if we include the early block books in which text and pictures alike were printed at once from wood-engravings. Modern collectors prefer these outline prints in a spotless state; but the people of their time expected to see them colored, and some of them were even touched with gold and carried up to a splendid pitch of polychromatic effect. Of both these arts, the drawing in outline and the coloring by hand, splendid examples are still preserved for us in the National Library in Paris. The most admirable of the illustrations (Fig. 587) by Jean Fouquet, the court painter of Louis XI., which were designed about 1488, are distinguished for elevation of style as well as for sumptuous and brilliant decorative qualities. A number of admirable illuminations are found in manuscripts which were painted for officers of the state under Charles VII., and illumi-

* De Laborde, "La Renaissance des Arts à la cour de France." Pattison, Mrs. Mark, "The Renaissance of Art in France." Didot, "Études de Jean Cousin." Curmer, "L'Œuvre de Jean Fouquet." Müntz, "Les Précurseurs de la Renaissance." Berger, "Histoire de l'Ecole Française de Peinture au XVIIème siècle."

nations from this master's school may be seen in a richly illustrated manuscript of Boccaccio's work on the fates of famous men and women, in the Library at Munich, in a copy of Livy in the Library at Tours, and in a copy of Virgil in the Library at Dijon. The early



Fig. 587. Miniature. By J. Fouquet.

adoption of the Renaissance style of scrollwork decoration, as in the margins, is conspicuous in these illuminations; and what is remarkable, these are not in the spirit of the flowery North Italian method, but in the graver manner of Florentine art. There are suggestions, moreover, in the faces and draperies which recall that school, es-

pecially the works of Fra Angelico da Fiesole, whom the French painter so closely resembles that we must assume that he had studied them in Florence. There are, however, very few panel pictures of the period remaining: in fact, only a very few works of this style exist in the Aix Cathedral, and in the Villeneuve Hospital, near Avignon, which have been most unreasonably attributed to King René of Anjou, who is said also to have been a pupil of Jan van Eyck.

Jean Fouquet was a portrait painter as well. Two pictures in the Louvre Museum represent, the one King Charles VII., the other the High Chancellor of France, Guillaume des Ursins. Each of these is a three-quarter-length life size; and that of the Chancellor is an especially powerful and interesting picture. Jean Fouquet was closely followed by Jean Clouet, evidently of Flemish origin, by whom there is in the Louvre a curious portrait of King Francis I. Clouet, surnamed Jehannet or Janet from the name of his father, Jehan, is very closely allied in manner to Fouquet, though not born until after his death. He distinguished himself as a portrait painter, and is unsurpassed for his faithful, painstaking, and delicate delineations of life. There is a likeness of Charles IX. in the Museum at Vienna, of the year 1563, which has the exquisite delicacy of a miniature; and of a later time is the admirable portrait of Charles's queen, Elizabeth of Austria, a noble picture in the Salon Carré of the Louvre, and probably of the year of her marriage, 1570. He did this excellent work at a time when the majority of his countrymen had fallen under the influence of the Italian style, which they carried to the extreme verge of an exaggerated, external grace. One of the ablest masters of this school was Jean Cousin, about 1510 to 1570, and therefore a contemporary of François Clouet. This artist we have already met as a sculptor. The gallery of the Louvre contains a painting of the Last Judgment by his hand, containing a crowd of figures, and executed like a miniature, although over seven feet high and nearly as broad. Nothing in this fine composition points to any influence over him of the Italian school at Fontainebleau (see p. 330), although such a yielding to that style is commonly asserted of him. Martin Fréminet follows Cousin; and he went straight to Italy for his inspiration, disregarding the Italian masters at Fontainebleau in favor of their countrymen at home.

Jean Cousin, however, made himself a great name as the last of the original school of French glass painters and designers in glass. Indeed, at this epoch a particularly brilliant afterbloom fell to the share of French glass painting, to which not only the extremely versatile Jean Cousin, but also a number of other artists contributed,

some of whom were very able, like Robert Pinaigrier and his sons. In many churches in Paris—as, for instance, in S. Séverin, S. Germain l'Auxerrois, S. Gervais, S. Médard, S. Eustache, and S. Étienne du Mont; but especially in the church at Montfort l'Amaury (Seine et Oise)—may still be seen important works of this brilliant branch of art, in which the forms of the Renaissance are happily blended with native traditions. Here we must notice another fact which is full of meaning in regard to French art of this epoch. Enamel painting



Fig. 588. Enameled Pitcher from Limoges.

now rose to highest perfection at Limoges, a town which was famous even in the Middle Ages as a center for this branch of pictorial technique. At first, and even toward the end of the mediæval period, this art was applied, mainly by Jean Pénicaud the elder, to ecclesiastical objects, especially the little portable triptychs; but with the beginning of the sixteenth century this gorgeous technique was almost exclusively devoted to secular uses, and in utensils and vessels like pitchers, bowls, and platters created specimens of luxury with which the world of Renaissance forms and ideas made its entry. In taste,

nobleness of design, and splendor of color effect, these creations of industrial art frequently rise to the level of independent works of art (Fig. 588). Pierre Courtois, Léonard Limosin, and Pierre Reymond are the chief masters, who were followed by various other artists, especially of the families of Courtois and Limosin.

Similar observations apply to the *faïence* of this epoch, which attained a high degree of perfection particularly through the efforts of the distinguished Bernard de Palissy (about 1510 to 1589), notable from an artistic point of view; and memorable because of his romantic



Fig. 589. Ewer. By Palissy.

story. Here also it is something of the Italian command of form which creates the total impression in the noblest productions of this kind; although their detail is often singularly realistic (Fig. 589). Different, but no less attractive, are the famous "Faïences de Henri II.," as they are generally called, and which are designated as "Faïences d'Oiron," since the investigations of Fillon, and more recently, "Faïences de Saint-Porchaire."

The natural development of the French school of painting was even more hindered than that of sculpture by foreign influence. As early as 1516, Francis I. had invited Leonardo da Vinci, already an old man; and a year or two later, Andrea del Sarto came, and painted

for the king. This early effort was hardly fruitful. But in 1530 and following years, the Florentine G. Battista dei Rossi, called *il Rosso* (the red-haired), and by the French of the time, Maître Roux, was appointed superintendent at Fontainebleau. He was rather a general decorative designer than a painter of subject. Francesco Primaticcio, a Bolognese, was il Rosso's helper from the first, but after 1541 he was himself the director in chief, and held that post till 1570. He left many paintings in the palace; some of which were destroyed in the eighteenth century, and the rest have been restored out of recognition. The work of these men and their somewhat numerous Italian assistants did much to prepare the French for the classical painting of the seventeenth century.

D. *Spanish Painting*—1420-1580.*

Spain, partly because of her close relations with the Netherlands, seems to have had no independent school of painting in the fifteenth century. Flemish artists were, however, frequently invited to exercise their skill in that country in order to satisfy the demand for religious pictures, and many came to Spain and found employment there even during the reigns of Ferdinand and Isabella (about 1479-1512), in spite of the desire of those sovereigns to encourage native art. Many Italians came to Spain during the reign of Charles I., better known as the Emperor Charles V., who abdicated 1556. It is impossible to decide how greatly this frequent contact affected the development of a national school; for the works of the time have been destroyed or lost by disappearing into private hands, and have been far less studied than similar work in France, Germany, or Belgium. Antonio del Rincon is considered the first who abandoned the exclusively Flemish manner, and his work is hardly earlier than 1470; this late beginning of Renaissance methods being noticeable in view of the advance held by Spain over the Northern nations in the matter of neo-classic architecture. Little of his work is known to exist; the altar-piece of many compartments, in the church at Robledo de Chabela, near Toledo, being the only one on record as in its original place; but portraits of Ferdinand and Isabella are in the Church of S. Juan de los Reyes, Toledo, and two others in the Madrid Gallery. He is said to have died in 1500. Pedro Berruguete worked with Rincon, and was painting at Toledo in 1483. At a later time, Anthonis Mor, of Utrecht, in the Netherlands, called in Spain Moro, was much favored by Philip II. Nicholas de Vergara was of Castile, and is known for his remarkable windows in Toledo Cathedral. Alonzo Coello has left

* Sir William Stirling Maxwell, "Annals of the Artists of Spain"; London, 1848. New Ed. 1891.

altar-pieces in the great palace of the Escorial, and portraits in the Madrid Gallery. Luca Cambiaso came from Italy to Spain in 1583, and painted large pictures in the Escorial. Juan Fernandez Navarrete, called *el Mudo,* "the Dumb," was painting at the court in 1580; he has been likened to Titian for his style of painting. Luis Morales, surnamed *el Divino,* "the Divine," who was living in 1586, was celebrated for his opposition to the encroachments of Italian art, and for his adherence to a severe, antique manner. However, he did not continue quite outside of the pale of those influences; although, at the same time, the profound ecstatic fervor of his pictures presents itself to us as a decided national element. Other Spanish painters adopted unconditionally the study of the great Italian artists. A number of painters attained prominence, about the beginning of the sixteenth century, as followers of Leonardo da Vinci.

Alonzo Berruguete (1480-1562) was a conspicuous instance of this. He was also an architect and sculptor; and in his paintings he followed the manner of Michelangelo. Another artist, who was born in Flanders, Pedro Campana (1503-80), struck out a similar path, but with greater individuality, and a happy suggestion of the more severe and antique method. His masterpiece, the Descent from the Cross, in the Cathedral at Seville, is celebrated as a striking dramatic conception. Luis de Vargas (1502-68) was an artist of importance, with Raphaelesque tendencies, who painted chiefly in Seville, where a number of altar pictures by him are in existence. Vicente Joanez of Valencia, who is conspicuous for grace and devoutness, illustrates a similar tendency. The Spaniards like to call him their Raphael. Federigo Zuccaro was in Spain after 1585, and painted in the Escorial. Theotocopuli, called *el Greco,* "the Greek," was an artist of irregular merit, sometimes producing admirable work, as in his historical picture in the Church of S. Tomé, Toledo. Juan Pantoza de la Cruz, born in 1551, was a favorite painter of King Philip II.; noble portraits by him are in the Madrid Museum, as well as two large pictures of sacred subject. Blas del Prado has left an important altar-piece in the Church of S. Pedro, Madrid, and other pictures in the Chapel of S. Blas, Toledo Cathedral, and died about 1600.

The illuminations of the second half of the sixteenth century are of extraordinary splendor. There was also a famous school of embroidery in Spain, at this time; and these two arts, together with design in colored glass and the work in bronze and silver mentioned above, united to give to the interiors of the Spanish churches that sumptuous splendor which still, in spite of plunder and bad handling, continues to astonish students who know the other sacred buildings of Europe.

Chapter VI.

ART IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES—1580-1790.*

1. *Architecture*—1580-1790.

A.—ITALY.

WHEN this epoch begins we find in Italy the grandiose style of the cinquecento complete, its greatest structures adorned with the Colossal Order, as in S. Peter's, where this order is 152 feet high, and is crowned by an attic of 40 feet; and in the great vaulted interiors, of which, again, S. Peter's is the most striking example. The cupola, however, was not complete at this time. Michelangelo, dying in 1564, had left a model for it which it is believed was not seriously altered by his successors. These successors, however, and especially Carlo Maderno or Maderna (1566-1629), finished the church in its present form, with the entire nave stretching eastward to the Piazza di S. Pietro; and the well-known front on that great place, in which a colossal order not unlike that of the original structure beneath the cupola has yet a less fortunate effect because of the poor proportions of the fenestration, and also because the resolute keeping down of the height, in order to allow the great cupola to be seen from the streets of the city, has given it a flatness of look quite unpardonable, while yet the great length of the structure partly conceals the cupola except when viewed from a great distance. The length of the church had, however, this beneficial effect, it enabled the builders to repeat the splendid feature—adopted from earlier times—of a great narthex having a length equal to the total width of the nave and its aisles, and in this case an even greater length attained by open porches in projec-

*Dilke, Lady, "Art in the Modern State"; "French Architects and Sculptors of the Eighteenth Century." Gurlitt, C., "Geschichte des Barockstiles in Italien"; "Geschichte des Barockstiles und des Rococo in Deutschland." Gotch and Brown, "Architecture of the Renaissance in England." Blomfield, R., "A History of Renaissance Art in England, 1500-1800." Belcher and Macartney, "Later Renaissance Architecture in England." Birch, "London Churches of the Seventeenth and Eighteenth Centuries."

tion. The portico of S. Giovanni Laterano, an addition to the north transept of that church, is a noble creation of Domenico Fontana (1543-1607), and was begun about 1586. This consists of two stories of Roman orders, with pilasters instead of columns between the arches and coupled pilasters at the angles. In these buildings we have the type of the definitive neo-classic style as accepted by the Italians. They allowed themselves the alternative of a huge order with two or three or four stories of the building behind it, corresponding to its own unaided height, and also of the ancient and more nearly classical method of successive stories of classical disposition; they desired little external sculpture, and absolutely eschewed external coloring. The belief that the ancient Romans cared merely for orderly disposition and great size of parts seems to have inspired all their designing; and colorless uniformity added to extreme care in the disposition of the parts, and a consistent search for the stately to the exclusion of all other ways of reaching effect in a building, made their buildings the most severe and the most devoid of familiar and simple interest which the world had seen up to that time.

This spirit obtained in Italy during the whole of our present epoch, but did not reign alone. It was modified, on the one hand, by a reaching out after more diversified, and therefore sometimes exaggerated or even grotesque ornamentation, as is seen in such buildings, though perhaps admirable in their general design, as the Church of the Salute at Venice, finished 1687, the design of Balthasar Longhena; while, on the other hand, the growing cost of building in proportion to the other expenses of life in Italy made many of the largest and most stately buildings plain and poor, with flat walls, and no decorative principle except that of simple disposition of the window openings and the arcading of vestibules of entrance and the like. It is obviously an error to apply the word barocco, in our modern English sense, to any of these buildings, and the French form *baroque* is even more inappropriate, because these words imply especially falsity, degraded or inferior imitation, and the like. In English we cannot, without serious danger of error, translate the German *barock* by the Italian or the French term. That which is really barocco is described below. The Italians apply the term Decadenza to the style of these stately buildings, and speak of the epoch as that of the classicismo.

The columnar style is found early in the seventeenth century, in full development in the Palazzo Borghese, Rome, the work of Martino Lunghi. The Brera Palace at Milan is of the same date, 1618-1620, and is the work of Richini the elder. A perfect instance of the grand high classical style, identified as it most generally is with a strictly columnar system of building, is found in Bernini's great colon-

nade inclosing the Piazza di S. Pietro at Rome. Lorenzo Bernini (1589-1660) was eminent as a sculptor, but his figure subjects have no architectural disposition. He is a bold and skilled modeller of human form, and also a vigorous designer of grandiose colonnaded buildings; and the complete separation of the two arts in him is characteristic of the whole epoch. Smaller and simpler buildings of similarly columnar style are numerous; such a one is the Palazzo Cordellina in Vicenza, the work of Ottavio Caldarari, a building as strictly columnar as the great portico itself, though in a different way, having two stories of engaged columns "Tuscan" below and modified Ionic above; and especially the latest works of Palladio, who, dying at the very commencement of our present epoch, left designs behind him which greatly influenced the work of his immediate successors. Such a building is the Palace of the Prefecture (Palazzo Prefitizio) at Vicenza. In Venice, the two types are perfectly well contrasted. Thus the Palazzo Balbi, and the Palazzo Cornaro called Corner della Regina, are, the one as flat and smooth as a palace of the true Renaissance, the other an elaborate piece of columnar architecture raised upon a high and deeply rusticated basement; these two being near one another on the Canalazzo, and of nearly the same epoch. The Dogana del Mare, or Custom House for sea traffic, is a perfect example of the tendency—strong in the later years of the present epoch—to disregard all considerations except those of severe gravity in the measured laying-out of openings in a flat wall. It has only one architectural story, behind which are two sets of rooms. There is no elaborate system of window-casings, and only a small triple porch with banded columns. The single row of great square openings, crowned by semicircular arches with a perfectly flat cornice above them, and no evidence whatever of a roof, has satisfied the designer. The Palazzo Grassi, built after 1720, is an instance of the same grave design carried out in a large three-storied residence.

Perhaps the Italian *barocco* could best be translated by the word *barbaric*. This term means not necessarily bad. It means unrestrained and not in good taste. There are instances of such building in Italy, though far more rare than in the North; thus the work of Francesco Boromini is full of excess and violence, as in the front of the church on the Piazza Navona, in Rome. This artist (1599-1667) built also the churches of S. Sapienza and of the Propaganda Fidei, but is best known from his tasteless and most mischievous rebuilding of the interior of the great basilica of S. Giovanni in Laterano. The front of the same church was built by Alessandro Galilei, about 1730; and this, though not without solecisms, is extremely impressive. So the much-abused fronts of the three Venetian churches,

S. Barnaba(1749), the work of Lorenzo Boschetti; S. Basso (1670), by Giuseppe Bernoni, and S. Moisè (1608), by Alessandro Tremignan, are examples of three different types of *barocco*. In Milan, in a private palazzo, called Casa Leone, and in the Seminario are instances of that type of exaggerated design which involves the use of immense statues, or half-length human figures, serving not as Atlantes or Caryatides, to replace columns and seem to carry weight, but as architectural ornaments alone, for which artistic purpose they are, however, marred by their exaggerated and even contorted action and pose. In the same city the huge palazzo now used for the purposes of the municipality, is, as modified, a complete specimen of the simpler late Italian work.

B.—FRANCE.

In France the distinction has always been made clear between the Renaissance, which is considered to end with the reign of Henry II. (d. 1559), and the later styles, which are named after successive kings; while the undisputed accession of Henry IV. (1594) opens a new era. The short lapse of time between, represented by the reigns of the three sons of Henry II., is of little account, as being a time of almost constant civil war. The styles from this time on are called *Style Henri Quatre, Style Louis Treize, Style Louis Quatorze, Style Louis Quinze, Style Louis Seize;* and although these reigns did not exactly limit the changes of style, still each of the five terms given above conveys a definite idea when used by an accurate writer. The influence of the classical style in Italy is not strong under Henry IV. The Gothic style has gone forever, but the Gothic taste—that is, the disposition to a certain picturesqueness of treatment, represented by high roofs and the resulting features of long chimney shafts and very large and elaborate dormer windows—continues to give to French architecture a special aspect of its own, as compared with Italian, while a certain severity and good taste seem to discriminate it from the architecture of Germany. One peculiarity France shares with the buildings of the Netherlands, especially of the northern part, and that is the free use of brick mingled with stone, producing a certain contrast of color, which is most agreeably mingled in parts of the palace of Fontainebleau, in many private châteaux, and especially in the two important groups or systems of building in Paris: that around the Place Dauphine, on the island of Notre Dame, and in the Place des Vosges, in the eastern part of the city; of which the first is now almost entirely destroyed. The most important work of the

reign was the long Gallery of the Louvre, the stretch of buildings connecting the Louvre proper with the Tuileries, and facing on the river. This was not completed during this brief reign, but it was carried so far that it was certain of completion under Louis XIII.

The death of Henry IV. left the government in the hands of his widow as queen-regent, who had the strong taste of her family, the Medici of Florence, for fine art. The most important work of her time was the Palace of the Luxembourg, which, although many times altered, retains still the design given it by Salomon de Brosse. It was finished in its original condition about 1620. The Garden of the Luxembourg was laid out at the same time on the plan of the gardens of Central Italy, but this has been much changed and much reduced in size. Churches were not greatly needed, for the whole territory of the kingdom was full of the churches of the Middle Ages, as indeed it still is. A few monumental buildings were carried to completion, and others were enlarged. Thus, the charming towers of Tours Cathedral are of about 1510; the splendid memorial church called Notre Dame de l'Épine, in Champagne, which retains an almost completely mediæval character, was completed in 1629; the west front of Orléans Cathedral is of 1725. In this way the Gothic style lingered throughout the epoch of the French Renaissance, much in the way in which it did throughout the Elizabethan and Jacobean periods in England, though with less general control. The buildings known as the Jesuit churches, which have given name to a special style, are of the years from 1590 to 1620, and in these a singular tendency to excess is noticeable. It is not uncommon to hear the fantastic decoration of the interiors, and even the exteriors, of the Jesuit churches spoken of as "rococo," but the style is a century earlier than the first beginnings of the rococo. On the other hand, the dignified designs of De Brosse, Lemercier, and François Mansart are embodied in the parish churches of SS. Gervais et Protais (the front only), S. Louis, the admirable Chapel of the Sorbonne (1640 to 1653), with a cupola of great beauty though not of solid masonry; the Val-de-Grâce, begun, and its design fixed about 1645, with another and still more impressive cupola.

A vast number of interesting private buildings in the cities belong to this reign. In Paris, as well as in the minor cities of France, the old streets are lined with the unassuming fronts of these structures, noticeable chiefly for the highly decorative *portes-cochères*, or carriage entrances, which are often the most important unaltered parts of the design. Much more decorative are the Hôtel Lamoignon, brought nearly to its present condition in 1650; the Hôtel Carnavalet, much enlarged and altered by Mansart in 1660, and the Hôtel

de la Vrillière, afterward called the Hôtel de Toulouse, built about 1620, but much altered, and with its most stately room added in the eighteenth century.

With the death of the Cardinal Mazarin (1661) began the independent government of Louis XIV.; and very soon after there was seen the influence upon all the fine arts of France of the strong disposition of the King and his chosen ministers to reach what they considered an antique grandeur of execution and antique severity of style. The College of the Four Nations, on the south side of the Seine opposite the old Louvre, begun by the Cardinal Mazarin, was soon altered into the Institute of France nearly as we see it to-day; and this building, though small in comparison with the colossal works of the later years of the reign, is one of the most tasteful of the epoch. The Château at Blois, on the Seine, of which a wing was built under Louis XII. and another under Francis I., was enlarged by an important structure built for the King's brother, the Duke of Orleans; and this is an admirable design, although it is disregarded in comparison with the more interesting and earlier buildings at its side. The architect, Louis Levau, built additions to the old Louvre, and either completed or built from the foundations the two great pavilions which terminate the extended galleries of the Louvre on the north side (Rue de Rivoli) and the side on the Quai. These are called now Pavillon Marsan and Pavillon de Flore. It was proposed to complete the Louvre by building the long gallery on the north to connect the Pavillon Marsan with the buildings of the old court, but this was destined never to be completed until the reign of Napoleon III. The great colonnade of the Louvre, forming its well-known east front, was begun in 1664 under the direction of Levau, who was an amateur but who succeeded in pleasing the King with that grandiose design. The coupling of the Corinthian columns was a comparatively unknown feature, and its success was immediate. The works on the great Château of Versailles, where there was already a small mansion, a kind of hunting-box in the style of Louis XIII., were begun about 1662, and were destined to continue for many years. No part of the Château proper is of very great importance architecturally, but its enormous size and its skillful interior disposition, together with its stately gardens, made the whole establishment a kind of model for the sovereigns of Europe—a model followed so closely that even the petty princes of Germany thought it necessary to build colossal palaces, causing a far greater burden to their people than was caused to France by the millions spent upon the decorations of Versailles. The chapel of the Château is a separate structure of the very end of the seventeenth century, and the latest work of Jules Hardouin Man-

sart, a grand-nephew of the elder Mansart. This building is one of the most dignified and impressive of all the late neo-classic buildings in Europe, and a type of what might have been done with church architecture had there been any general demand for ecclesiastical buildings of moderate size. The church called the Dôme des Invalides, attached to the great hospital for incapacitated soldiers in Paris, is hardly a church in the ordinary sense of that word, but a stately monument of great dignity, though here, as in the Sorbonne and the Val-de-Grâce, the cupola is a mere shell of copper upon a frame of carpenter work. The Palace of Marly and the two pavilions called the Trianons in the near neighborhood of Versailles were designs on a smaller scale in harmony with the style that reigned in the greater structure. The work of the younger Mansart shows in all of this.

There were a great number of important private buildings erected during the long reign of Louis XIV.; but as the policy of the King was to bring his nobles beneath his immediate influence, and to compel them to live much of the time at Versailles, the epoch is less rich in country châteaux than in private houses in the cities. The interiors were sometimes remarkable for their costly richness. Thus, the great hall of the present Bank of France, a superb piece of decoration, was the ballroom of the Hôtel de la Vrillière, named above, built during the seventeenth century; and the smaller, but more richly adorned rooms of the Hôtel Soubise, now occupied by the national archives of France, though much of its decoration is of the succeeding reign, is architecturally of the time of Louis XIV. The most stately piece of interior decoration of the time is, however, that by Charles Lebrun in the Gallery of Apollo in the Louvre.

The reign of Louis XV. begins nominally with 1715, but the regency which occupied the earlier years of this reign was not distinguished by important public works of architecture. The taste for delicate interior decoration applied to the moderate-sized rooms of the modern private house received a great impulse at this time, and the beginning of the rococo style is to be looked for then. This style is essentially a matter of interior woodwork, painting, silk hangings, and similar decorative appliances. The exterior architecture in France, at least, hardly shows the signs of that extravagance of decoration which the same epoch develops in Germany and in the Austrian cities. The beautiful buildings of Jacques Ange Gabriel are dignified and simple, especially those which front on the north the Place de la Concorde in Paris. Robert de Cotte built the front of the Church of S. Roch, the Bishop's Palace at Verdun, and much of the elaborate architecture at Nancy, then hardly a part of France, but

controlled by the Grand Duke Stanislas of Lorraine, formerly king of Poland. Gilles Marie Oppenord, better known as the inventor or earliest influential workman in the rococo style, was also the designer of the Church of S. Sulpice in Paris, although the front was by another hand. Servandoni, an Italian, was the builder of that celebrated front. Jacques Soufflot designed the Panthéon at the close of the reign of Louis XV. The great theater of Bordeaux was built by J. Victor Louis, and in the same city the Prefecture and several private hotels.

In the reign of Louis XVI. the study of the actual monuments of antiquity had aided in bringing about a reaction against the excess of the style of the preceding reign, but the financial distress which was the immediate cause of the Revolution prevented important public works. The admirable building which forms the only noticeable part of the great palace of the Legion of Honor, and which fronts the Quai on the south bank of the Seine, is the most interesting single monument of the time.

C.—SPAIN.

In Spain there was a marked decrease in building activity after the death of Philip II., in 1598. It is noteworthy that few buildings of consequence remain to us which were erected during the first half of the seventeenth century. The Royal Palace at Madrid (1725 and following years) is a very grave and dignified building, with its principal fronts of one style, and that involving a good form of the colossal order, with engaged columns raised upon a high basement of sufficient solidity. The great court is faced everywhere by open or glazed arcades, which form one side of a continuous vaulted corridor of good effect. The churches of Madrid, though but little noticed, include some effective fronts of the eighteenth century. One of the finest of the ceremonial gateways of Europe is the Puerta de Alcala, built by Francesco Sabatini; it is of unmistakable decadent style as a piece of the latest neo-classic, but it is still simple and full of architectural character: the fantastic heraldry at the summit seeming to enhance, by its loose and rolling lines, the gravity of the masses below. The Cathedral of Malaga has a fine tower, with an unusual arrangement of successive stories, each adorned with a florid order. The Cathedral of Jaen is of singular interest, as showing the possible effectiveness of the most markedly decadent architectural style, when in the hands of an able designer. The interior piers and vaulting are of surprising boldness, as if the whole system of neo-classic design had been despised by the artist, who used the proportions and

the details of the Corinthian order only as would aid him in a novel style of his own; and the choir screen is one of the most massive and costly in Europe, a large though roofless edifice in itself.

The country palace of La Granja, built after 1720, is wholly French in design—one of the best pieces of the style. The small churches of towns throughout the center and north came to possess a curious simple picturesqueness of exterior design, comparable to that of the smaller and plainer examples of the German Schloss, such as were numerous from 1650 to the close of this epoch. Those country churches have massive walls, gables of fanciful outline, bell towers or turrets of pleasing mass; and the whole structure, though without detail and generally covered with many coats of whitewash, is picturesque and attractive. This style becomes even more impressive in some of the Spanish colonies. Thus, in Mexico there is a return to a freer use of external details, while the simple charm of the general masses remains unaltered. The Cathedral of Puebla is perhaps the best example (after 1650), and the Church of the Profesa in the City of Mexico is of about the same epoch. The later churches are still fine; and the growing use of brilliant tiles in external roofs and cupolas gives a charm much less common in Spain.

D.—THE NETHERLANDS.

In the Netherlands the northern provinces were the most active builders during this epoch; but the general prosperity which led to the development of a most attractive domestic architecture produced few buildings of great size or cost. The Town Hall of Leyden is one of the most important public buildings. The private houses and even the town houses of the cities are full of charm; and the painters of the nineteenth century went there for continually new inspiration.

In the southern provinces (now Belgium), the Town Hall at Ghent, begun in a florid late Gothic style (see above, Chapter V.; A, B, C, D), was completed by an addition larger than the original structure about 1580-1610. This is a dignified structure with three stories of different orders. The façade of the Church of S. Michel, at Louvain, is of about 1650, and is a most admirable design in spite of the unusual appearance on the exterior of such ornaments as are generally kept for plaster and carved wood, within. The churches of Belgium have many pulpits of carved wood of extraordinary boldness of design, with life-size figures acting as supports or arranged in groups about the bases. Altar and wall tombs are adorned with spiral shafts of beautiful marble, with delicate vines seeming to cling to them.

E.—SCANDINAVIA.

The little kingdom of Denmark has some fine civic buildings of this epoch. Castle Rosenberg at Copenhagen, built in 1604 by Christian IV., is similar in style, but smaller; also the important Castle of Kronburg at Elsinore, dating from about 1574, built, contrary to the usual custom, entirely in freestone, while in other structures of this northern style only the dressings are of hewn stone, the mass of the building being of brick. To this list also belong Castle Nyekjöbing on the Island of Falster, and more particularly the stately and lavishly executed Bourse of Copenhagen. The royal Castle of Christiansburg, in the same city, is built in the conventional forms of the eighteenth century, without any special peculiarities.

In Sweden there are important buildings showing an elaboration and delicacy of design which we associate rather with the greater states of Central Europe. The Royal Palace in Stockholm is, like the one in Madrid, a great uniform square with four elevations, but its exterior is much less richly adorned. Only one of the four façades has an order of pilasters, although the main entrance at the south has a very elaborate portal erected in memory of Charles XII. Parts of the interior are richly designed, however, and the chapel in particular is a very well proportioned vaulted room, the imposts of the groined vault with lunettes springing from a continuous entablature which rests upon an order of columns combined with pilasters in an unusual fashion. The free and on the whole effective use of statuary —draped figures in realistic attitudes, a device common in Germany and Austria at this period—is well seen in the exterior of S. Gertrudis Church, Stockholm. Some churches of the seventeenth century are built of brick with gables treated in the style of the later buildings of Heidelberg, and other German and Danish princely residences. That at Gäder, serving as a memorial to the famous statesman Oxenstiern, is of the years immediately following his death in 1562. Schloss Drothningholm is designed as a one-story building with a single order of pilasters and a rounded and well-proportioned roof with pinnacles and statuary; between the pilasters are two rows of windows and a story of small rondels. The interior has very stately rooms of the style of Louis XV.

The kingdoms of Scandinavia are not devoid of valuable architectural works of smaller scale, although as yet they have attracted but little attention. An admirable wall tomb in the Church of S. Nicolas, in Stockholm, is of 1652. There is also an effective pulpit with richly carved panels in the fine Cathedral of Lund.

F.—ENGLAND.

In England, the Elizabethan style passed insensibly into the Jacobean style, the distinction between them being hardly possible to establish. Even more than in France the Gothic traditions lingered on; and a country house would be still semi-mediæval in character, while the mansion of the noble more immediately connected with the court might be inspired with Italian principles and adorned with many Italian details. Thus Longleat, a great country house near Warminster (Wiltshire), was finished about 1579, and Wollaton Hall (Notts) was begun the same year, and of these two Wollaton is of a less pronounced classical type. Wollaton indeed has a feature impossible to imagine as existing in any continental château of the sixteenth century: a great keep towering high above the outer faces of the building, and occupied within by a single lofty hall. St. John's College, at Oxford, dates from 1630, and is completely Tudor without any visible Continental influence. The Italian style of building came in with Inigo Jones, who designed an enormous palace for a site in Westminster, a design which has been preserved for us and is full of merit. Only one small section of this design was ever carried out: it is the building known as the Banqueting House fronting on Whitehall, and long used as the royal chapel. Buildings actually erected by Jones at this time are generally uninteresting, although correct and free from bad taste. The civil war put a stop to the development of fine art, and from 1630 to 1660 nothing important was done. In 1666 came the Great Fire of London, as a result of which there were built by Sir Christopher Wren about forty churches in London, besides the great Cathedral of S. Paul. Wren was not an architect by training, but a mathematician who developed a remarkable power of graceful design in large masses. He had, however, little of the builder's instinct for well-chosen materials and appropriate design, and his willingness to build plaster imitations of vaulting, wooden columns, and the like, is in part chargeable for the English tendency to resort to these cheap devices.

Several architects of skill and taste were at work before Wren's death. James Gibbs (1674-1754) is the author of the Radcliffe Library at Oxford. John Vanbrugh built the great palace of Blenheim and the far more artistic Castle Howard. Sir William Chambers (1726-1796) designed the greater part of Somerset House, on the Strand. The Admiralty, and the "Horse Guards" used as the offices of the general commander of the army, were built in 1725 and

The Old State House, Boston, Massachusetts. It was built in 1748 *and has been the subject of careful restoration to its anti-revolutionary state. The building stands in the middle of State Street, which is widened at that point. The large white building beyond is on Washington Street, a business building erected about* 1870, *but its height increased at a later time.*

Faneuil Hall, in Boston, Massachusetts, was built in 1742 *and presented to the city by Peter Faneuil. It was greatly injured by fire in* 1761 *and rebuilt. The large hall, which was used for meetings during Revolutionary times, is located in an upper story, and this was called "the cradle of liberty," a name extended to the whole building.*





BOSTON

THE OLD STATE HOUSE (UPPER)
FANEUIL HALL (LOWER)



1750, between Whitehall and S. James's Park. The general tendency of the time was away from decorative and highly wrought designs and toward very plain and often uninteresting buildings, the result of which was seen in the dull and ugly London of the years previous to 1860.

The Georgian style, carried to the American Colonies and reproduced all along the Atlantic seaboard from Massachusetts to South Carolina, was modified by the different materials and the conditions natural to the new country, and resulted in what is commonly known as the "Old Colonial" style, of which the most celebrated example is the Boston State House, though this was not begun until after the close of the epoch, in 1795.

G.—GERMANY.

At the beginning of this period there was added to Heidelberg Castle one of the large buildings which make it famous, the Friedrichsbau (1601-1606) (Fig. 590), four stories high and with four classical orders, but still a spirited and picturesque rather than classical building. Schmalkalden Castle, in Hesse-Nassau (Bavaria), with its elegant chapel and vigorously executed doorway (1583), is an able work of this period. A building of imposing plan and disposition is Haemelschenburg on the Weser, finished in 1858, and the later portions of the Castle of Merseburg in Prussian Saxony are no less admirable. A great contrast to this was presented by the restoration of the royal palace at Munich (1600 and following years), the work involving an almost complete renovation of the northern building, that which fronts upon the Hofgarten, which itself, with its elaborate system of open arcades adorned with paintings on the inner walls, was first laid out and mainly completed in 1614. The north front of the palace, nearly 900 feet long, is in complete contrast with the Heidelberg building, although earlier in design. It is of the gravest and least adorned style of the Italian classicismo. The royal residence of Aschaffenburg (1613), with its grand corner pavilions and high, strongly marked gables, and the former archiepiscopal palace at Mayence (1637) are also important works of this period.

Works on an extensive scale were also undertaken by the cities. Rothenburg on the Tauber, Bavaria, which in 1572 had added to its old Gothic Council House a new portion with broad terrace and elegant doors, and had built the interesting hospital between 1576 and 1580, now at the beginning of this period built the hospital gate (1586). This little city remains to this day a wonderful unaltered

sixteenth-century walled town. The Council House at Schweinfurt was built at the beginning of this epoch, and the Gymnasium (high school) was begun in 1582.

Emden, in the far Northwest, near the North Sea, followed in 1574 with her simple Council House, distinguished by a high tower. Danzig built the Council House of the old town in 1587; and, beside making generous additions to the Corporation Council House, built in 1588 a high gate tower, and the arsenal in 1605. In this style, also, were built the Council Houses at Constance (1592), at Lucerne (1603), both in Switzerland; and at Neisse in Prussian Silesia (1604); the splendid Council Chamber at Bremen (1612), and the imposing Council House at Paderborn, Westphalia, with its porch and powerful gable. We close the list with the Town Hall at Nuremberg (1613-19), built in severe style by Eucharius Holzschuher, and that at Augsburg, with its Golden Hall, the work of Elias Holl (1614). The Grain Houses at Ulm (1591) and Steyer (1612) are both strongly original, decorated with *sgraffito* work (incised work in plaster).

The dwellings of the citizens were much beautified and decorated at this period. Nuremberg possesses, among numerous others, the Topler House (1590) and the Peller House (1605); Rothenburg, the Haffner and Geiselbrecht Houses; Heidelberg, the splendid house used as an inn, and named "Zum Ritter" (the Knight) (1592); Hildesheim, the Kaiserhaus, besides many houses decorated with rich wood-carving; Brunswick, its Gewandhaus; Hamel, the Rat-catcher's House and Bridal House; Hanover, the house in which lived the famous Leibnitz. There are also fine works of this epoch in Danzig, Lübeck, Bremen, Erfurt, Lemgo, Herford, and other cities; and characteristic wooden buildings in Halberstadt, Brunswick, Höxter, and Lemgo.

The German Renaissance is not so rich in churches, although the spirit of the new epoch is revealed in delicate and rich treatment in many minor works, such as tomb monuments, pulpits, altars, pyxes, and the like. Fine specimens of this kind of work may be found in Peter Vischer's Sebald Monument in the Church of S. Sebald at Nuremberg, and the lectern in the Cathedral at Hildesheim, near Hanover. Church edifices retained a remarkable mixture of mediæval device and construction with decorative elements of the Renaissance until late into the seventeenth century: witness the Chapel at Liebenstein in Würtemberg (1590), the University Church at Würzburg (1587), the Church at Freudenstadt in Würtemberg (1599), S. Mary's Church at Wolfenbüttel, between Brunswick and Hildesheim (1608), and the Church of the Jesuits at Cologne, of even later date.

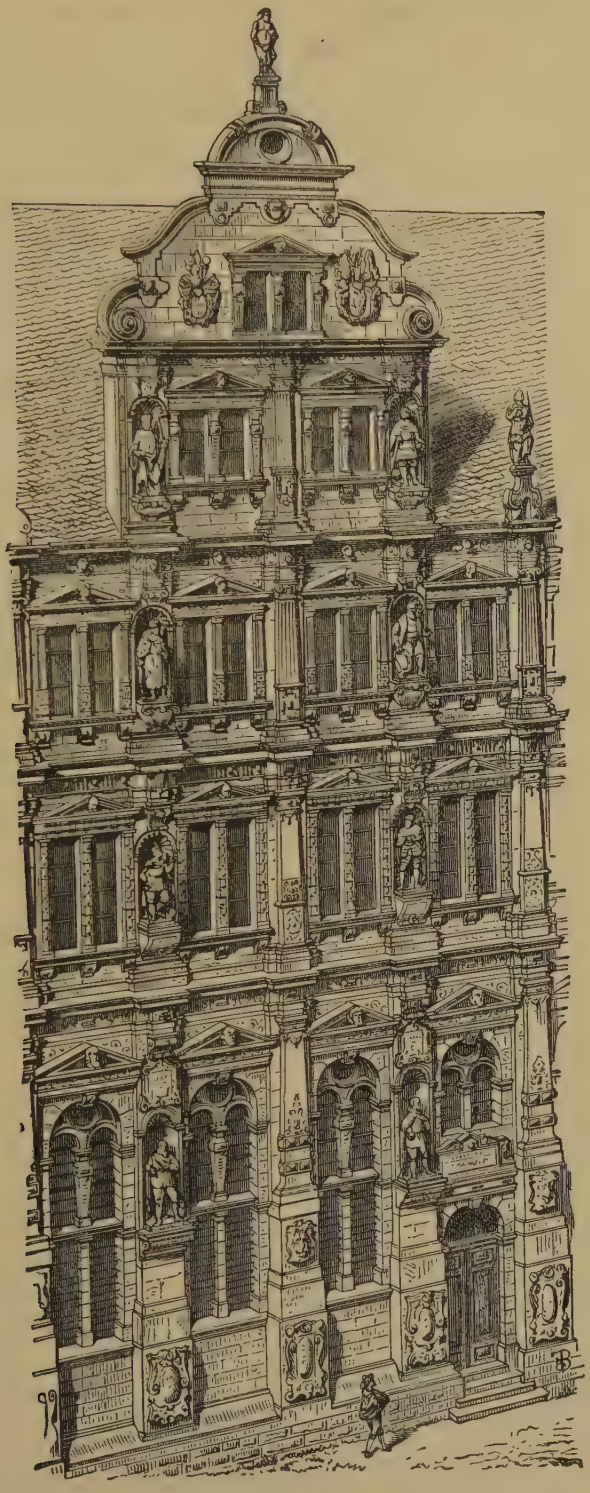


Fig. 590. Freidrichsbau. Heidelberg.

The great S. Michael's Church at Munich, built in 1587, is executed in a more severely classic style, and is one of the noblest neo-classic churches in Europe.

Later on in the seventeenth century, a more earnest classic tendency was occasionally manifested in contrast with the luxurious *barock* style. One of the noblest works of this school, and a thoroughly classic structure, is the Arsenal (Zeughaus) at Berlin, built by Nehring (1685); and one of the most magnificent, although impaired by exaggerated detail, is the Royal Schloss at Berlin, so far as it was rebuilt by Andreas Schlüter (1699-1706). Fischer von Erlach was active in Vienna at the same time, and erected imposing buildings, with a stronger leaning to the grotesque style, in the Palace of Prince Eugene and the Church of S. Charles Borromeo. These were followed by various important palaces in Prague.

The numerous extravagant German courts, especially those of the eighteenth century, imitated the passion for architecture prevalent in the court of France; and there was scarcely one which did not fancy that it must needs have a Versailles. All the residence cities of that time, with their environs, swarm with splendid designs of the kind, prominent among which were the Fortress and the Japanese Palace in Dresden, uncommonly rich, and in some degree admirable of their kind; the Castles of Schleissheim and Nymphenburg near Munich; the great Palace at Würzburg; also the imposing Castles at Mannheim; at Brühl, built by the Elector-Archbishop of Cologne; at Bruchsal, near Spire, the seat of the Archbishop of Spire; and at Rastadt, in Baden; also at Ludwigsburg and at Stuttgart, in Württemberg. Architecture assumed a severer style at Berlin and Potsdam under Frederick the Great, whose buildings at Potsdam (the Stadtschloss and the new Palace of Sans Souci), the greater part of which was put up by G. von Knobelsdorf, exhibit a more serious treatment and more imposing general design.

2. *Sculpture.**

The decadence of sculpture in Italy and in other countries, during the latter part of the sixteenth century, was succeeded, toward the beginning of the following century, by a new style, which, with but few exceptions, governed the world for almost two hundred years. But the whole spirit of art underwent a complete change. As we have seen to be the case with architecture during the same period, the aim in every department was to obtain the most energetic expression

* Dilke, Lady, "Art in the Modern State"; "French Architects and Sculptors of the Eighteenth Century." Lübke, "Geschichte der Deutschen Kunst."

possible, and the most striking effects; and if the rigid laws of architecture gave way to this universal tendency, plastic art would naturally oppose it less. Again, the very essence of Painting predisposed it to yield to this desire; nay, in consequence of it she even developed a new and vigorous growth. Plastic Art could approximate to a similar result only by giving up her peculiar fundamental principle and becoming picturesque. Works in relief had already made a beginning in this direction. The sculpture of independent figures followed this lead, rejected everything that could limit her art, and gave herself up freely to her longing after what was striking.

Henceforth it was decreed that every plastic work must be spirited; nay, passionate. The most striking effects must be aimed at in the expression of inward emotion, through mien, attitude, and position. The naturalistic tendency of modern times required, moreover, the most lifelike representation of the human form. This, nevertheless, degenerated into a fresh mannerism: in the case of masculine figures, into an exaggerated development of the muscles; in that of female figures, into a disagreeably luxurious smoothness, and an extremely affected treatment of the details. The draperies, too, were disposed according to the rules of painting—in large, swelling masses, in which the body almost disappeared; or else was allowed to reveal itself by all sorts of refined artifices; but which,in any case, obstructed the clear, noble appearance of the natural form. Besides, the drapery was required to be arranged in all sorts of ways conducive to effect—swelling, fluttering, overloaded; increasing, even to caricature, the expression of movement, which must be attained at any cost. Thus dignity, simplicity, and distinction in sculpture were lost, and architectonic style disappeared in picturesque treatment of detached figures. An immense number of artists of talent, an immeasurable abundance of creative power and mechanical resources, were swallowed up in this wasteful struggle; and the world was deluged with a countless host of showy but artistically meaningless works. It is only to be wondered at, that in spite of this general deterioration in art individual artists should still have retained their simplicity and naturalness, and that, especially in the department of portrait painting, much admirable work should have been accomplished. It must be admitted that, especially in the North, a more healthful tone prevailed; so that the ancient inheritance of Northern art—an appreciation of the individual, of the characteristic—produced, in spite of their sharing in the degeneracy of the times, a great deal that was admirable.

Giovanni Bologna, named in Chapter V., was one of the inaugurators of the new era, although his work often retains much of

the dignity of the true Renaissance; as in the equestrian statue of the Duke Cosimo I., in the Piazza del Granduca, and in that of Ferdinand I., in the Piazza dell' Annunziata, both in Florence. Pompeo Leoni, son of the more celebrated Leoni, was employed more in Spain than in Italy, but also influenced the growth of the new style. There is a statue of S. Cecilia in the church of the same name in Rome, which is a youthful production of the sculptor Stefano Maderno, and which has a certain dignity and simplicity. It is characteristic of the period that the Saint is represented lying along the ground, as



Fig. 591. Apollo and Daphne. By Bernini.

though just stretched out in death; and that the profounder religious meaning is quite swallowed up in the striving after the momentary and the affecting. But the artist who influenced the sculpture of his time most directly was Lorenzo Bernini (1598-1680), who was also an architect of note, as shown in the first part of this chapter. He possessed a surprising facility of execution, united to great and happy endowments; but he followed, especially in sculpture, the tendency to effective dramatic treatment to its extreme consequences. Scenes like the Rape of Proserpine, in the Villa Ludovisi in Rome, or Daphne fleeing from Apollo (Fig. 591), in the Villa Borghese in Rome, are

his favorite subjects. He competes also with the painters of his time in the delineation of religious exaltation, as in the statue of St. Theresa, in S. Maria della Vittoria in Rome, where the representation of a condition of convulsive insensibility verges upon refined sensuousness. His statue of the Prophet Daniel in the Church of S. Maria del Popolo at Rome is a specimen of his more purely classical and unpretending sculpture. His monumental works also—as, for example, the marble equestrian statue of Constantine, formerly on the first platform of the Scala Regia in the Vatican, now in the great narthex of S. Peter's Church—are characterized by the same apparent insincerity; and the monuments he designed for Popes Urban VIII. and Alexander VII., in S. Peter's, are conspicuous for their allegoric paraphernalia and for the showy treatment of the draperies. Some of his decorative works—such as the immense fountain of the Piazza Navona in Rome—are entirely painter-like in the character of their design. In such work his great talent for decorative arrangement and composition has full play. This is well shown in his celebrated baldachin in S. Peter's, a monstrous canopy of bronze over the high altar.

Alessandro Algardi (1598-1654) is one of the best known and the most important of the numerous artists who followed in Bernini's steps. A colossal relief of Attila by him is an instance of masterly technical treatment marred by those strange exaggerations into which bas-relief, long since become wholly picturesque in its treatment, had wandered.

The French, who had been impressed by Italian influences during the earlier period, now gave themselves up absolutely to the fashion set by Bernini, which they proceeded to carry out with great elegance, a somewhat over-delicate grace, and a good deal of theatrical display. Pierre Puget is one of their most celebrated masters (1622-94). He worked chiefly at Genoa; there being a very exaggerated representation of the Martyrdom of St. Sebastian, by him, in the church of S. Maria da Carignano. In the Hôtel de Ville at Toulon are specimens of that unarchitectural use of sculpture on the exteriors of buildings which has been noticed in the previous section. The Louvre Museum contains his group of Milo torn by lions, and the decorative and brilliant bas-relief of Alexander and Diogenes. Another sculptor was François Girardon (1630-1715), who is noted for the exaggerated grace of his female figures. In 1699 he cast the bronze equestrian statue of Louis XIV., which was set up in what is now the Place Vendôme, but was destroyed during the Revolution. The tomb of Cardinal Richelieu, in the Chapel of the Sorbonne in Paris, still remains, and is of extreme interest, although

of that ultra-picturesque treatment characterized above. The Rape of Proserpina, at Versailles, dated 1699, is in the gardens of that château. Legros was also at work in Rome, where in the Church del Gesù there is a statue of St. Ignatius by him, and also a very artificial allegory of Faith overthrowing Heresy. He was employed on the Château of Versailles; and on the triumphal arch called Porte S. Denis, in Paris. Jean Baptiste Pigalle (1714-85) is an artist of the same school in the eighteenth century, whose monument of the Maréchal de Saxe, in the Church of S. Thomas at Strassburg, is a work of considerable force, though rather theatrical. The monument of Louis XV. in Reims lost its principal statue during the Revolution, but the admirable statues of Commerce and of the Fatherland remain. The Commerce is one of the most important pieces of realistic art in sculpture of modern times. His masterpiece, however, is the well-known Mercury of the Louvre.

Antoine Coysevox (1640-1720) was famous as a maker of portrait busts, but his tomb of Cardinal Mazarin (1692), now in the Louvre, brought him a different and loftier class of work. There are also in the Louvre a portrait statue of the Princess Marie Adélaïde of Savoy, in which she is represented as Diana, and a bronze portrait bust of the famous Prince of Condé, a work of unsurpassed vigor. Edme Bouchardon (1698-1762) is best known by his statue of Mercury preparing his bow, now in the Louvre; but by far his most important remaining work is the great fountain on the rue de Grenelle, Paris. The artist is thought to have made the whole design as well as the sculptured groups. Maurice Étienne Falconet was called to St. Petersburg to model and cast the great bronze equestrian statue of Peter the Great, at St. Petersburg. Augustin Pajou (1730-1809) was a sculptor of singular grace of design, best known by two marbles in the Louvre, Psyche lamenting the loss of Eros, and the portrait bust of Madame du Barry. Jean Jacques Caffieri (1725-1792) was a great master of portrait art. His bust of the actor La Chaussaye is in the Museum of the Théâtre Français, where is also the picturesque and celebrated portrait of Jean de Rotrou. Clodion, whose real name was Louis Michel Claude, made for the choir screen of the Cathedral of Rouen a marble figure of St. Cecilia, as well as a crucifix of gilded metal, and a bas-relief of the Death of the Virgin; nor were these his only works of large scale and serious subject. He is better known by the terra-cotta statuettes and small groups, so admired by collectors. Houdon, another French artist of this time, executed for the Church of S. Maria degli Angeli, at Rome, the simple, noble marble statue of S. Bruno—a work quiet in expression and embodying a reverent, devotional spirit. Seated statues of Vol-

taire and Rousseau are among his important works. His statue of Washington, in the Capitol at Richmond, is an important work of art as well as an invaluable portrait, and there are priceless busts of Rousseau, Louis XVI., Mirabeau, Lafayette, Bonaparte, as well as the ideal portrait of Molière at the Théâtre Français. There are two bronze Dianas in the Louvre, of one of which there is a marble replica at the Hermitage, St. Petersburg.

In the Netherlands several prominent artists appear who owe their artistic training to Italy and follow the general tendency of the age, but who at the same time produce happier results by a nobler, more massive treatment. Franz Duquesnoy (1594-1644) is one of these (called, after his native land, il Fiammingo, the Fleming), a rival of Bernini, who executed a great many works at Rome. One of the finest works of this whole period is the statue of S. Andrew in S. Peter's Church. In his native land there exist important decorative works by this artist. Such are the celebrated carved stalls and lining of the choir of the Church of Notre Dame at Termonde (Dendermonde) in Belgium, which include alto-relievos in carved wood of scenes from the New Testament, known to be by this artist, while the life-size caryatides and accompanying decorative sculptures are of his time, and show his influence. At Wouw, in the modern kingdom of the Netherlands, is a still finer series of works by him, for here the choir screen behind the stalls is an elaborate architectural composition with life-size statues of sacred personages, some in niches and some on detached pedestals. His naïve, charming figures of children are also justly praised. His pupil, Arthur Quellinus, displayed great talent, and executed in a lifelike, vivid style the numerous sculptures with which the Courthouse at Amsterdam is decorated, especially the extensive groups on both the pediments—allegorical glorifications of the powerful commercial city. There are also traces of this excellent artist's work in Berlin.

The churches of Belgium are full of works of this epoch in carved wood. Thus, in the Cathedral of Brussels (S. Gudule) the pulpit is by Henry Verbruggen, and has life size figures forming the group of the Expulsion and Adam and Eve; Notre Dame des Victoires, in the same city, has a pulpit by Marcus Devos, and magnificent decorative woodwork in the choir ascribed to him; Notre Dame de la Chapelle has another pulpit—and all these are of about 1670. So, in Antwerp the Cathedral has a pulpit by Van der Voort in which the supports are symbolical statues, and there is an attempt to represent the Vices under the form of birds—all this being carved in wood in free and daring style. In the same city the Church of S. Jacques has a similarly rich pulpit, and the Church of S. André contains the most

remarkable of all, for there, within the railing which surrounds the pulpit, is seen a complete representation of the calling of S. Andrew and S. Peter with the boat, nets, etc., elaborately wrought. It will



Fig. 592. Statue of Count Eberhard the Bearded. In the Collegiate Church at Stuttgart.

not do to dismiss such work with the simple qualification, Bad Taste, for a whole school of decorative sculpture is represented by it.

An extremely large number of sepulchral monuments is to be found in the churches and cathedrals of Germany, dating from the last decades of the sixteenth century—proofs of an artistic activity which often produced works in true sympathy with nature, and of great decorative value. The Cathedrals at Cologne, at Mayence, and at Würzburg are especially rich in massive monuments of this kind. Among the strongest works of this period are the eleven full-length



Fig. 593. Mask of a Dying Warrior. By A. Schlüter.

figures of Württemberg princes, which were erected in 1574 in the choir of the Foundation Church at Stuttgart (Fig. 592); and among the richest are the numerous tombs in the choir of the Foundation Church at Tübingen. The marble Tomb of the Elector Maurice de Saxe in the Freiburg Cathedral, dating from the end of the sixteenth century, is a mausoleum of great magnificence. The kneeling marble statue of the prince rests upon the cover of a sarcophagus, which is supported by eight griffins. It is a noteworthy fact that even as early as this period, artists from the Netherlands are much employed in Germany. Thus Adrian de Vries designed the Hercules Fountain in Augsburg in the year 1599; and the graceful fountain in a small court

of the Royal Palace in Munich is by Peter de Witte, who was also employed as a painter at the electoral court in that city, and who Italianized his name into Candido. Still earlier (in 1489), a German artist, Benedict Wurzelbauer, executed the costly, gracefully decorated fountain near the Church of St. Laurence.

The influence of the art of the Netherlands is also traceable in Berlin, where Andrew Schlüter (about 1662-1714), one of the greatest artists of this epoch, distinguished himself as an architect and sculptor. The numerous decorative reliefs executed by him in the royal palace give evidence of his merit as a sculptor, as well as the striking heads of dying warriors which he carved above the windows in the



Fig. 594. Equestrian Statue of the Great Elector. By A. Schlüter.

court of the Arsenal (Fig. 593). But his greatest production is the colossal bronze Equestrian Statue of the Great Elector (Fig. 594), upon the Long Bridge, Berlin—a most impressive composition, remarkable for treatment of form and for vigor of action. Raphael Donner, an artist in Vienna, equally distinguished for his noble and lifelike conceptions, belongs to a somewhat later date, having, in 1739, designed the leaden statues (later recast in bronze) of the Virtue Foresight (or Prudence), and of the Four Rivers of Austria proper, the Enns, the March, the Traun, and the Ybbs or Ips; all for the decoration of the Fountain in the New Market. These two last-named masters stand out with exceptional prominence

in a period in which sculpture was altogether paralyzed, or given over to mere mannerism.

Allusion has been made in the section concerning the architecture of this period to the surprising use of life-size and colossal statuary on the exteriors of buildings. In the earlier years of this epoch the use of statuary in exterior architecture is more in accordance with tradition, and more severe. Thus, in the fine west front of the Church of S. Michael in Munich, a group of S. Michael with the Dragon, in bronze, fills a niche between the doorways, and a statue of Christ is set high in the gable; while in two rows of niches are life-size statues of heroes of German history. All this work dates from about 1595. At a later period, however, when the Church of S. John in the same city was built, the extremely fantastical character of the architecture was enforced by the statues set upon the roof of the porch and upon the grotesquely broken front on the great window above. So, in the domains of the Austrian Grand Dukes, as in Lombardy and Venetia, a palace front will occasionally present an array of gigantic half-length figures treated as terminal statues; and of the same epoch are statues in groups in niches, these usually more severe in design, or on pedestals, and relieved against the great piers or the solid wall, in the fashion now familiar to the Western World from its use in the Paris Opera-House. Life-size statues, half recumbent on the sloping or curved pediments of the windows, are constantly found. Examples of the first or more architectural character are furnished by the building of the Imperial Chancellery (Reichskanzlei) and of the Ministry of the Interior, on the Wipplingerstrasse. Of the free groups and statues, each of the buildings above named gives an example, as do also the old Rathaus and the headquarters of the Hungarian bodyguard, the well-known Trautson Palace, which is covered with sculpture of all sorts and dates from 1720. All the above-named buildings are in Vienna, but other great cities of Austria Hungary, especially Prague, would afford similar instances.

3. *Painting.**

That very tendency of the age which caused the deterioration and decay of sculpture, urged painting, on the other hand, to a wonderful progress in new directions during the seventeenth century, and

* Dilke, Lady, "French Painters of the Eighteenth Century." Justi, C., "Diego Velasquez und sein Jahrhundert" (translated as "Diego Velasquez and His Times.") Bernete, A. de, "Velasquez." Stevenson, R. A. M., "The Art of Velasquez." Stirling-Maxwell, Sir W., "Annals of the Artists of Spain." Bland, "Les Peintres des Fêtes Galantes." Goncourt, "L'Art du Dixhuitième Siècle." Genevay, "Le Style Louis XIV." Stranahan, "History of French Painting." Brownell, "French Art"; enlarged edition, 1901.

gave to it a new and remarkable prosperity. The painting of this period, indeed, is one of the most extraordinary and brilliant phenomena in the history of civilization. Although the political condition of Europe was anything but favorable; although modern absolutism had spread its conquests over every country, and crushed out all spontaneous national life; nevertheless, painting found more various, comprehensive, and extended encouragement than it had ever enjoyed before. It is as though modern thought found in painting the medium qualified to express most vividly its many-sided character, and therefore made this art its most vigorous exponent. Thus we find this favorite art of the times extended over a wider geographical range than hitherto. Not only was it zealously and successfully pursued in Italy, Flanders, Brabant, and Holland, but also in Spain, France, and England. It was only in Germany, exhausted as it was by the Thirty Years War, that artistic productiveness languished. The circle of subjects, moreover, which supplied material for artistic creations, was as diversified and various as the conditions of life in the different countries where the art was practised. In Roman Catholic countries the almost inexhaustible fountain of religious subjects continued to furnish art with fresh themes; while, on the other hand, the quickening of the spirit of Protestantism burst the old fetters of tradition, and turned its attention to the immeasurable diversity of actual life, even down to the most trifling, every-day incidents; and also to the eternal beauty of natural landscape, to the characteristics of the animal world, and even to those inanimate objects which acquire meaning and importance only when informed by the intellect of man. Painting shows itself at home in all these domains of thought with incomparable versatility, and finds in them all subjects for artistic representation. Grand figure painting recedes more and more into the background; and genre painting, landscape and animal painting, and still-life pictures assume more and more prominence. Individual taste also is freed more and more from the old traditions that limited its choice of subject. Each individual artist stands face to face with the whole universe. It is as though he were only just created, and were in the fresh enjoyment and contemplation of the divine and lavish glory of the world. Novel forms and methods of representation result from these facts; fresh technical methods, especially in the improvement of coloring, are brought out; and in this direction also such great results are attained as may be said to mark an epoch in art history.

But widely as all these branches of painting differ in regard to intellectual tendencies, to choice of subjects, composition, and technical execution, still their common ground is realism, which may be defined

as an entire separation from traditional methods; the endeavor to represent all subjects—sacred or profane, whether treated in the grand ideal style or in the pleasing manner of cabinet painting—with as illusive and accurate an imitation of nature as is possible. The different results to which this led in different countries, and in the various branches of painting, must be shown when we consider them in detail. We will only attempt, however, briefly to indicate essential features, since the scope of our work could not possibly include a minute treatment of each of the numberless productions of this epoch; and, besides, the very definition of the general principle of realism gives the modern observer ground enough to go upon. We will only add, that Painting of ecclesiastical and ideal subject was also included in the universal languor and depression which overcame all artistic effort in the eighteenth century, thus sharing the fate of her sister arts.

As in the fifteenth century, in the school of the Van Eycks and their followers, the strongly aroused love for truthful delineation and thorough realism had burst the fetters of religious painting in its strictest sense, and placed the sacred personages amid the surroundings of the life of the time, it was an inevitable consequence of this tendency, that, in an epoch of realism, every-day life in its simple conditions should come to acquire a very important significance, quite apart from its use in connection with sacred history. Everywhere, even in Italy and in Spain, we find numerous specimens of such genre representations; only that, in those countries, the figures, as a general thing, retained the large dimensions of the earlier painting.

The Flemish masters were the first to devote themselves thoroughly to this delineation of the conditions of every-day existence, and were, indeed, the real founders and perfecters of the modern genre picture. Protestantism—which, here more than elsewhere, either did away with traditional religious subjects altogether, or else gave them the air of genre pictures, as in the case of Rembrandt—was an essential factor in the development of this branch of painting; and if, on the other hand, the portrayal of the circumstances of ordinary life suggests a certain barrenness of taste, on the other hand the good-natured cheerfulness which is characteristic of home life among the Germanic peoples gives to the picture a poetic side which is very attractive, and introduces an artistic element which idealizes these representations in spite of their realism. According as such delineations have to do with the faithful portrayal of life in the more free and unconstrained classes of the community, or deal with higher spheres of existence refined by morality and culture, they are spoken of as belonging to a lower or a higher genre. Both tendencies stand in the same relation

to each other as the portraits of the coarser Dutch masters, skilled in the depicting of faces from the burgher class, do to the more refined, aristocratic likenesses from the pencil of Van Dyck. Upon the first the rude vigor of a bourgeois race is openly, unreservedly, and expressively stamped; while beneath the polished surface of high-bred reserve in the last is veiled the refined and complex sentiment of character developed under aristocratic influences.

In all the earlier forms of painting man himself is the object of its representations, and this very object gives it a definite intellectual meaning; but it is quite otherwise when the painter endeavors to form an artistic conception of the inorganic or the vegetable world. Should he desire to bring out some deeper meaning here, he is able to do this only in so far as he understands how to incorporate it with his material, or can gain some insight into the soul of nature which pervades it. The Van Eycks, and also the contemporary Italians, had made important and extended use of landscape backgrounds; but in this case the natural environment, however carefully it might be elaborated, had no independent significance; and even though modern taste might feel especial fondness for this portion of the picture, yet the sacred personages who formed the nucleus of the representation were still considered necessary to form, as it were, an excuse for the landscape. But the more unrestrainedly and universally the spirit of modern art permeated all classes of subjects, the more impossible it became to exclude it from a realm which, especially among the Germanic peoples of the North, was likely to form a subject for pictorial representation because of their love of it in nature. Hence landscape painting soon took an independent stand, freeing itself from the restraints of ecclesiastical traditions. For a time, indeed, in its accessories of sacred or mythological personages, it retained a memory of its origin, but finally divested itself of even this last reminiscence of the period of its bondage, and developed at last into a complete independence.

The ideal of landscape is not, it may be said, the close transcript of a given scene, as offered by the view presented to the organs of sense. It consists, rather, in the free artistic combinations of single glimpses of the life of nature into a united whole, the harmony and proportion of which shall have the effect of impressing some particular frame of mind on the beholder. To compose in the spirit of Nature, to work out a free translation of her meanings, from which a suggestion of all her manifold life shall come to us—such is the task of the landscape painter. Just as the landscape of the North—that of Holland, as well as that of the Lowlands of Northern Germany—is diametrically opposed in character to that of the South,

this difference is faithfully reflected in the two principal schools of landscape painting. Southern landscape, with the great, beautiful curves of its mountain-lines, has an eminently plastic character; while that of the North seeks to make up for what is lacking to it in the charm of mighty outline by the graceful play of an infinite variety of foliage, by the magic of light, and the lifelike disposition of moving cloud-masses. This school, therefore, is preëminently picturesque.

A.—PAINTING IN ITALY.

In Italy it is once more the Church which is the chief employer of the arts, and especially painting, and which now calls them into extensive use. The Reformation had shaken the world to its centre, and deprived the Roman Catholic hierarchy of its former conviction of calm security and firmly established position. This Church recognized that it behooved her to collect all her forces for the encounter with the dangerous enemy. It was the instinct of the clergy, if they desired to reëstablish their former spiritual supremacy, to combine with the new powers which then dominated the world; and thus we find the Roman Church entering into a compact with realism. She not only attracted the masses by splendid new churches, but she also attempted to awaken in the minds of believers, by the emotional effect and the impressive splendor of the works of art which she called to her aid, a fresh interest in the sacred figures and events they represented. Painting could be of especial service to her in this respect, because this art was thoroughly penetrated with the powerful realism and stirring pathos of the time.

After all the schools of Italy had fallen into an empty mannerism, two independent styles arose, each of which aimed at establishing a fresh point of departure toward a freer development, and one more characteristic of the age. Those who adopted the first of these two styles seek their goal in a return to the great masters of the golden age of art, and in a complete study of their marvelous qualities: this is the school of the Eclectics. Those who adopted the other went back to a more original source, devoting themselves without reserve to Nature, and striving with all their might to reproduce her forms: hence they are called the Naturalists. We must consider these two schools separately.

As early as the close of the sixteenth century, an effort had been made in certain of the schools of Upper Italy to bring the art of painting back out of the devastation wrought by the mannerists, and to subject it to a sounder vital principle; and this effort had led to note-

worthy results. The artist families of the Campi in Cremona, and of the Procaccini in Milan, are the chief representatives of this tendency. More fruitful of results, and of greater moment, was the Bolognese school, whose founder was Ludovico Caracci (1555-1619). He founded an academy at Bologna, and was the first who deliberately adopted the most comprehensive study of the great masters of the golden age of painting as a basis for reconstructing the art. If in doing this he pointed (as the mere outline of his system) to the antique as the model of correct drawing, to Michelangelo for grandeur, to Raphael for composition, to the Venetians for color, to Correggio for grace, nevertheless his school did not attempt literally to carry out so self-contradictory a programme; but the earnest and varied study of Nature itself led his pupils to adopt a style, in which, it is true, there is much that recalls the highest qualities of those masters, yet which stands on a basis of independent and original sentiment. This fact far outweighs, in the works of the great artists of this period, the occasional calculating coolness that appears in them, and the academic regularity of their style.*

Of the paintings of Lodovico, who was chiefly active as a teacher, several are in the Pinacoteca of Bologna. They show him to have been an imitator of Correggio, whose glow of color he cannot rival. In San Micchele in Bosco, in the same city, are some frescos painted by him, and now badly damaged. They represent scenes from the lives of S. Benedict and S. Cecilia, and were executed by him and his pupils. Of these pupils, two, his nephews, Agostino (1558-1601) and Annibale Caracci (1560-1609), must be named first: Agostino being distinguished rather for his labors as a teacher, and for his copperplate engravings; while Annibale was also an active and successful painter. He was the first to understand how to put in practice the principles of his school, and that with a high degree of independent talent; and in many of his paintings he reflects with partial success the great masters whom he honored as prototypes. Among his best works are a Madonna, attended by Saints, in the Pinacoteca at Bologna; an admirable picture of S. Roch distributing Alms, in the Dresden Gallery; and a noble and striking Mary with the dead body of Christ, in the Villa Borghese, near Rome. The latter subject he repeated several times; fostering that tendency to emotional effects which led religious painting, during this epoch, to prefer subjects expressive of mourning, anguish, or ecstasy. The master's greatest works are the frescos of mythological subjects in the so-called Gal-

* See the Preface for mention of this passage, as one of those which express a critical judgment, wholly different from the opinion held in the Twentieth Century by students of Italian Art.

leria (great hall) of the Palazzo Farnese at Rome. In the grouping and in the style of these we recognize a free and vigorous use of the general conception of Michelangelo's frescos on the ceiling of the Sistine Chapel. They have a beauty and a clearness of color but seldom attained in frescos; and, even though the subjects are not treated with the freshness and inward vital force of the Raphaelian period, they are, nevertheless, admirable for grouping, designing, and modeling (Fig. 595). Annibale also painted genre pictures of com-



Fig. 595. Venus and Mars. By Annibale Caracci.

mon life in a vigorous and often rather harsh style, and he was one of the first to attempt independent landscapes.

One of the most eminent pupils of the Caracci was Domenichino, properly Domenico Zampieri (1591-1641), who surpassed most of his contemporaries, if not by the great force of his imaginative faculty, at least by his feeling for natural form, his very great technical skill, and his mastery of all the instrumentalities of his art, as also by the direct simplicity of his style. He executed several frescos, some of them of great if somewhat academic merit: for instance, the superb figures of the Evangelists, on the pendentives of the dome of S. Andrea della Valle in Rome; the Life of S. Cecilia, in S. Luigi de' Francesi in the same city; and the Legend of S. Nilus, in the Church of the Convent of Grottaferrata, near Rome (Fig. 596). In these works he seeks, chiefly by means of animated, characteristic figures, studied from the people of his time, to give to the sacred events a new

attractiveness—a result attained by the refinement and the truth of his representations, and giving us a proof that realism was the real animating motive, even among the eclectic school.

Of his easel pictures, the Communion of S. Jerome, in the Gallery of the Vatican, is one of the most important; being full of noble traits drawn from life, effective in its grouping, and painted with masterly power. Besides these, we may mention among his works a picture



Fig. 596. S. Nilus Healing the Boy Possessed with a Devil. By Domenichino.

of John the Evangelist, looking heavenward like one inspired, of which there are several repetitions; also a S. Cecilia in the Louvre (Fig. 597), represented in fanciful attire, with a turban and those rich garments which all the masters of this school delighted to paint. A charming mythological picture by him is in the Villa Borghese near Rome—Diana with her Nymphs; some of them bathing, others contending for the prize of archery. Here considerable importance is given to the landscape; and indeed in many of this artist's works we

find it treated quite independently. In some other representatives of this school, such as Francesco Albani (1578-1660), the tendency to landscape, and especially to the representation of idyllic scenes with mythological incidents as their basis, predominates almost to the exclusion of all other elements.

One of the most brilliant masters of this period is Guido Reni (1575-1642), a very prolific artist, who at first energetically devoted himself to the realistic style, and who, like the other talented pupils



Fig. 597. S. Cecilia. By Domenichino. Louvre.

of the Caracci, owes much to the influence of Caravaggio. This realism is carried to the harshest extreme in his Crucifixion of S. Peter, in the Vatican Gallery—one of the many favorite execution scenes of that time—in which a disagreeable coarseness of taste is betrayed. To this first epoch belong also several pictures in the Pinacoteca at Bologna, especially the magnificent Crucifixion, with Mary and John standing at the foot of the Cross; and a Slaughter of the Innocents—a work of effective and dramatic composition. Besides these, there

is a fine picture of the hermits Antony and Paul in the Berlin Museum—both of them strongly individualized figures, very impressively treated.

In middle life, however, Guido shows more desire for delicacy and grace. This tendency reached a high degree of perfection in the famous fresco of Aurora and Phœbus with the Hours, in the Casino of the Palazzo Rospigliosi at Rome; but in other works it gradually



Fig. 598. Mary Magdalene. By Guido Reni. Colonna Palace, Rome.

led him to adopt a dead, inane, ideal type of womanly beauty (Fig. 598), as well as an excessive delicacy in the forms, and finally even to a loss of his once so fresh and tender coloring.

More animated, more realistic, and specially distinguished for his strong, bright coloring, which is only now and then rather too heavy in the shadows of the flesh, is Guercino, properly Francesco Barbieri (1590-1666). He, too, seems to exhibit more native force in his early works; and it was only later that he fell into a similar effeminacy of style; but even then he was protected from actual dullness by the brilliancy of his color. Guercino, like Guido, was at first led to adopt a more realistic style by the powerful influence of Caravaggio. The sharp contrasts of broad masses of shadow and clear lights, which predominate especially in his earlier works, are traceable to the same example. Among his most important works are a fresco in the Casino

"The Coming of Day" or Aurora, from the fresco by Guido Reni (1575-1642) in the Rospigliosi Palace at Rome. Guido belonged to that Bolognese school which is for us less important than earlier and more natural styles of art. He is, however, much more of an original artist than most of his fellows, and retains something of that beauty of color which earlier schools possess.



GUIDO RENI

"AURORA," FROM THE FRESCO IN THE ROSPIGLIOSI PALACE, ROME



named from the picture, Casino dell' Aurora, belonging to the now broken up Villa Ludovisi at Rome; the Dying Dido in the Palazzo Spada; several large pictures in the Pinacoteca at Bologna; fine altar-pieces in the churches of his native town (Cento), especially in S. Biagio and in the Church of the Madonna del Rosario; and several other paintings in galleries on both sides of the Alps. Many of his works exhibit traits of a poetic, idyllic character; for instance, the Expulsion of Hagar, in the Brera Gallery in Milan, of which we give an illustration in Fig. 599. Giovanni Lanfranco is far more superficial



Fig. 599. The Expulsion of Hagar. By Guercino. Milan.

and shallow in his artistic conceptions; while, on the other hand, the charming though rather narrow Sassoferrato (properly Giov. Battista Salvi—1605-85) succeeds in giving a real depth of sentiment to his numerous devotional paintings. Cristofano Allori (called Bronzino) (1577-1621) deserves mention as one of the most renowned masters of this period. His masterpiece—the splendid Judith with the Head of Holofernes—is to be found in the Pitti Gallery at Florence. Finally, to this group of artists belongs Carlo Dolci (1616-86), who often indulges in affected delicacy and sentimentality, but

who now and then gives evidence of a purer sensibility, and who has exquisitely soft bloom in his color united to extreme minuteness of finish.

The true character of this period appears more plainly and more decidedly in the Realists, who, in their efforts at passionate expression, avail themselves largely of degraded types of humanity, and make them display the same violence in their pictures that, as a rule, characterized the artists of this school in real life. Persecution and intrigue, poison and the stiletto, play the principal part in the careers of many of these artists, and are frequently called to their aid in their ambitious rivalries with their colleagues.

The leader of this class is Michelangelo Amerighi, surnamed, from his birthplace, Caravaggio (1569-1609). He was in every way the



Fig. 600. Cheating Card-Players. By Caravaggio. Sciarra Palace, Rome.

true child of his age—wild and passionate in his life as in his painting. Whenever he paints events of a sacred character—as in the frescos of the History of S. Matthew in S. Luigi de' Francesi at Rome, or the large altar-piece of the Burial of Christ in the Vatican—he always places the scene on the lowest plane of life. They are savage, ugly, even brutal and vulgar figures that he gives us; but they are marked by immense vitality and force; and though there is rarely anything noble in their expression, they are, nevertheless, often amazingly true to life, and preëminently tragic. His most successful

pictures are those in which he drops the pretence of painting sacred events, and allows himself to portray the vagabond rabble of those stormy times; as, for instance, in his famous and often-repeated Cheating Card Players (Fig. 600)—of which there is one example in the Gallery at Dresden, and another in the Palazzo Sciarra at Rome—in his Gypsy Fortune-Teller, and other works of similar character.

Later the Kingdom of Naples was the chief seat of this school; and its most extreme and most uncompromising representative there was the Spaniard, Giuseppe Ribera, surnamed Spagnoletto (1593-1656). While in his earlier paintings—for instance, in his masterly Descent from the Cross, in the sacristy of S. Martino at Naples—he is still temperate, in his numerous later works he affects a vigorous presentation of subjects full of passion and terror, descending even to the portrayal of hideous execution scenes in his pictures of martyrdoms.

Other followers of this style, though they do not often go to such lengths, are—besides Salvator Rosa, whom we shall meet again among the landscape painters—Pietro Novelli, an excellent Sicilian painter, better known under the name of Monrealese; the Netherlander, Gerard Honthorst, who on account of his partiality for effects of night illumination got the nickname of Gherardo dalle Notti; the eminent battle painter, Michelangelo Cerquozzi; the Frenchman, Jacques Courtois (or Cortese), also called le Bourguignon; and Luca Giordano (1632-1705), a highly gifted artist, but notorious for his mad rapidity of execution, from which peculiarity he received the nickname of Luca Fa Presto.

The taste for elaborate landscape backgrounds is conspicuous among the masters of the fifteenth century; as we have seen above. Again, during the sixteenth century, although, in consequence of the preponderance of the figure in the masterpieces of Raphael and Michelangelo, the landscape element in the Roman school passed into the background; yet Raphael well knew how to make use of it in many of his loveliest Holy Families, in a spirit of the loftiest poetry. But it did not become finally domiciled in its native home until adopted by the Venetian school, where Titian and Giorgione first made an extended use of it to give character to historical representations. From them Annibale Caracci, whom we must look on as the father of independent landscape painting in Italy, received his inspirations. He established the fundamental principles upon which the character of Italian landscape henceforth depended: the great free undulations of line, the mighty masses, the clearness and definiteness, which cause them to convey so harmonious and elevated a sentiment. This tendency was developed by the followers of the Caracci, finding its special interpre-

tation in the delicate idyls of Francesco Albani (1578-1660); and still more emphatically in Francesco Grimaldi, the representative landscape painter of this school (1606-80).

Two Italian artists are worthy of especial mention, both Venetians —Antonio Canale (1697-1768), called Canaletto, and his pupil Bernardo Bellotto (1724-80). Both of these, especially the former, excelled in faithful delineations of the streets, public squares, and canals of Venice, with their palaces, and in depicting the stirring bustle of a city.

B.—PAINTING IN SPAIN.

Spain—the chief seat of Catholicism, the cradle of Loyola and the Inquisition, the home of a religious fanaticism that well comports with the passionate sensuality of the South—first reaches during this epoch the brilliant climax of its achievements in painting. So profoundly was art associated with ecclesiastical life in Spain, that the unsettled condition of the state, and the impoverishment of the country, had no injurious effect upon it. In the works of Spanish art, the church element is far more influential than in Italian works of the same period; but even here it is the new and powerful stimulus given to religious feeling by the opposition of Protestantism that forces art to find its most striking forms of expression. The purest monastic asceticism, the tenderest devotion, the ecstatic ardor of piety, that forgets all earthly things, the grossest fanaticism, have never been so glorified by art as they were by Spanish painting during the seventeenth century. That here, too, among an impressible Southern population, realism should have been the starting-point, we can readily conceive. It was also very natural, that just as in the Italian art of the same period, but more exclusively and more imperiously than there, strong color mingled with an excessively powerful system of chiaroscuro should have been the essential element of this art, whose aim was to produce emotional impressions and strong effects. In the development of this feature of art, Spanish painting won its most illustrious triumphs, and proved itself the compeer of Spanish poetry —a kindred art, then also at its zenith.

The school of Seville, whose vigorous beginnings we have already seen, was at this time the most important in all Spain. In Francisco Pacheco (1571-1654) we still find a reminiscence of the earlier style; but Juan de las Roélas (1558-1625) endeavored to transplant to Spanish soil the beautiful coloring of the Venetians, and found effective support in Francisco de Herrera the elder (1576-1656). Another

Ideal portrait of "Æsop," by Velazquez (Diego Rodriguez de Silva y Velazquez, the last being the family name of his mother). He was born in Seville in 1599 *and died at Madrid in* 1660, *so that he was the latest of the masters who retained the old traditions, with the possible exception of Tiepolo. He was, however, much more than this, a painter of such original force and intelligence that he is held by many students of the art to be the first and greatest of masters, superior to the Roman school in color and in firmness of design, superior to the Venetians in drawing and anatomical knowledge, more of a realist than other great painters, and this without losing any artistic greatness or subtlety.*



VELAZQUEZ

"ÆSOP," FROM THE ORIGINAL IN THE PRADO MUSEUM, MADRID

eminent painter was Francisco Zurbaran (1598-1662), a pupil of Roëlas, an imitator of the Italian Caravaggio. All his paintings are characterized by holy ecstasy and enthusiastic fervor. His S. Thomas Aquinas in the Seville Gallery especially is a masterpiece. Alonzo Cano (1601-67)—who, besides being a painter, was also an architect and a sculptor—holds an independent position. In his paintings, which, like those of the other artists we have named, are very largely representations of ecclesiastical subjects, he aims at a more energetic plastic modeling and a sharper delineation of form.

The great master of this school is Don Diego de Silva y Velasquez (1599-1660), who, quitting the monkish limitations of the generality of Spanish artists, rose to a broader conception, and found a more extensive and various field for the exercise of his great talents. He is the great artist in whom the bold realism of the time celebrates its most brilliant triumphs, and reaches a power and breadth of conception fully and equally entitling it to be compared with any other achievement in art. Above all he is one of the greatest masters of light and color, seeking to reproduce the forms seen by him in the same way in which Nature showed them to him—that is, by color seen in daylight; and doing this with such vigor, freshness, and energy, and withal such firmness and grandeur of treatment, as is scarcely to be met with elsewhere in a like degree. Early in life he entered the school of Herrera the elder, whose rough manners, however, repelled him; whereupon he entered the studio of the high-bred Pacheco, who was so enchanted with the young man's master genius that he gave his daughter in marriage to the youth of nineteen. Velasquez in order to widen his horizon had settled in Madrid, in 1622; in the following year, after having painted the first portrait of Philip IV., he was appointed court painter by the all-powerful minister, Count Olivares. His meeting with Rubens in 1628, and his two journeys to Italy in 1629 and 1648 served to broaden his artistic views, but did not influence his style.

In his early works we observe a mellow laying of color, warm, deep, brownish tints, but even then also that energetic conception going at once to the root of the matter which in impressive power has no equal. In his middle period the tints grow lighter, the dark shades disappear; everything is encompassed by light and air, and the treatment becomes freer and bolder. These works of his middle epoch may well be designated as his ripest.

It was decisive for him that to the end of his life he remained painter to the king, Philip IV., who overwhelmed him with distinctions and claimed his services primarily as a portrait painter. During those thirty-eight years he was constantly at the King's side, and

painted his portrait many times. Not only the royal family and the grandees of the court, notably the Duke of Olivares, but even the male and female dwarfs—who, according to the custom of the times, formed an important part of the royal cortège—he was called upon to portray again and again. Among his most illustrious works of this kind in the Madrid Museum are the equestrian portraits of Philip IV. and his consort Isabella; the magnificent equestrian portrait of the Duke of Olivares; several other likenesses of the King, especially a full-length picture in hunting attire; the genial presentment of the Cardinal-Infante Ferdinand of Austria, and the delicious portrait of the seven-year-old Infante Don Baltazar Carlos, who on his colossal steed so merrily dashes forth into the landscape. Further, we must name, dating from his middle period, his life-size portrait of Philip IV. on horseback, in the Uffizi at Florence—a highly effective and imposing work, of magnificent coloring; a portrait of Pope Innocent X., in the Palazzo Doria at Rome; several portraits in the National Gallery at London, in the Hermitage at St. Petersburg, in the Dresden Gallery, in the Berlin Museum, in the Städel Institute at Frankfort, and in the Louvre at Paris.

The marriage, in 1648, of Philip IV. to Maria Anna of Austria gave rise to new portraits of the royal family, especially of the King and Queen kneeling at the praying-desk, spirited, delicate, and, as if purposely, without any religious expression; there were also new pictures of the dwarfs and court jester, all of which are now in the Madrid Museum. Besides this center for the appreciation of the master, the Vienna Museum contains a number of excellent portraits by him. In the first place, dating from his middle period, are the portraits of Philip IV. and his first Queen, Isabella; of the Infante Don Baltazar Carlos; notably, however, three portraits of the young Infanta Maria Theresa; then, dating from his later period, are the half-length portrait of Queen Maria Anna, and three portraits of her daughter, the Infanta Margarita Theresa. In these innocent children's faces, with the flaxen hair, the wondrously hazy, silvery tone of the master appears to greatest advantage, all material color seemingly dissolved into air. Even the frightful skirt with the farthingale (*vertugal, vertugadin*), and strained tight like a huge bell, seems endurable when treated by his magic brush. Although portraiture primarily claimed his powers, he distinguished himself by important works in almost every other field. In particular he has left us a few most remarkable genre pictures; as, for instance, of his early period, the Water-Carrier (El Aguador), in Apsley House at London, powerful in coloring; the Topers (Los Borrachos), in the Madrid Museum, dated 1629, a work full of unrestrained natural

feeling, bold and forcible in light effect. Of his later period there is in the same collection the great painting of the Tapestry Weavers (Las Hilanderas). Of the same period is the equally realistic presentation of the Maids of Honor (Las Meninas), where the artist has portrayed himself as standing at his easel, and the naïve, child-like figure of Princess Margarita, surrounded by her maids of honor and dwarfs, occupies a prominent position in the middle ground. Once the master was given an opportunity to represent a great historic scene, when about 1647 he painted the Surrender of Breda, now also in the Madrid Museum. Here the moment in which the Dutch commander delivers the keys to the Marchese Spinola is depicted in a truly historical spirit. The color effect is of wondrous delicacy, clearness, and freshness, showing the master at the full height of his art. On several occasions Velasquez strayed into the domain of mythology, notably in that imposing picture of his early period, painted about 1630, and designated as the Forge of Vulcan. The God of Fire with several journeymen is busy at his forge, when the light-encompassed form of Apollo enters to tell him of his wife's unfaithfulness. The two gods and Vulcan's companions are representations taken directly from life without any idealizing tendency. This energy of description and the wonderful light effect, the masterly modeling of the figures, for the most part nude, impart to the whole an impressiveness which one cannot escape. It is one of the grandest creations of the master. Less noteworthy are the pictures of the God Mars, and of Mercury killing Argus, dating from his later period; the two single figures of Menippus and Æsop are at least realistic works of energetic treatment. All these works are in the Madrid Museum.

That religious subject did not readily appeal to the mind of such an artist may be easily conceived. Yet in his Christ on the Cross, of the year 1638, in the Madrid Museum, he has created a work which in its austere realism, evading every redeeming conciliatory tendency, is of deeply stirring effect. Such were the chords which the religious art of those times endeavored to strike in order to affect impressively the minds of the faithful. Of his earlier period there is in the same collection an Adoration of the Magi, dated 1619—that is, when he was twenty years of age—in which he appears near of kin to the Italian realists. The same applies to the large Adoration of the Shepherds in the National Gallery at London. Of a later date, painted in Rome, 1630, is the picture in the Escorial, representing the Patriarch Jacob to whom his sons are bringing Joseph's blood-stained coat—full of realistic power, yet of soft and aërial clearness in treatment. The only rather indifferent and even somewhat con-

ventional picture is the Coronation of the Virgin, in the Madrid Museum, which belongs to the later period.

The landscape subjects in the same gallery, however, exhibit the artist once more in his full power. To this category belong the two studies from the Villa Medici, dating from his first sojourn in Rome, and the views from the Park at Aranjuez; with these must be classed also such representations as S. Anthony the Abbot and S. Paul the Hermit, which appear only as accessories to a grandly serious mountain landscape; or the large painting in the National Gallery at Lon-



Fig. 601. Female Head. By Velasquez.

don, of Philip IV. and retinue hunting the wild boar, in a boldly treated wild landscape. Thus the end of our review leads us back once more to our starting-point.

The other great master of the school of Seville, Bartolomeo Esteban Murillo (1617-82), is preëminently a religious painter, and in his incredibly prolific activity — about four hundred pictures are set down to his credit—is reflected the mighty impulse given to artistic creation by the devotional spirit of the times. The cycle painted by Murillo for the Hospital of the Caridad, in Seville, alone consisted of twelve large pictures; one of his earliest time for the Franciscan convent now destroyed, in the same city—of eleven. Furthermore, he painted four imposing pictures for the Church of

S. Maria la Blanca, also at Seville; more than twenty for the Capuchin convent; others for the Hospital of the Priests (de los Venerables sacerdotes), and for the Augustine convent. Under such conditions his art was kept close to the ecclesiastical field; and he lived and worked almost exclusively at Seville, and almost wholly for monks, with natural results of narrowing his sympathies and artistical scope. In his numerous religious pictures the characteristic national style is glorified into a passionate fervor, and he strives to express the tenderest emotion no less than the wildest enthusiasm. But he can also handle real life with freshness and vigor, whether in a rude, humorous genre style, or in the finely drawn and truthful portrait. In his earlier works he handled his materials not quite with full clearness and ease; but in those of his middle and later period he attains that wonderful softness produced by a skillful "pastoso" of the pigments.

It is characteristic of Murillo that he starts from an energetic conception of low life. Some pictures of his belonging to this category—especially those in the Pinakothek at Munich, as well as one in the Louvre, representing peasants, ragged street boys, and the like, idling, pilfering, card-playing—are remarkable as studies of life and for their powerful treatment of color. This style is retained in many of his religious paintings, especially in his Madonnas in the Dresden Gallery, the Pitti Palace at Florence, the Palazzo Corsini in Rome, the Museums at Seville and Madrid, and elsewhere, where the mother, sitting quietly with the child in her lap, becomes the Divine Mother only through the aureola round her head; in all other respects she does not transcend the sphere of comely womanhood. Of delightful candor is also the Holy Family, in the Louvre, at the same time captivating through its harmonious and effective treatment. Here may also be seen in equal artlessness and full of charm the large picture of the Birth of the Virgin, with angels, always conceived by Murillo with enchanting grace. Most noteworthy are several pictures in the Academy of San Fernando at Madrid, among them two scenes from the foundation of the Church of Santa Maria Maggiore, painted originally for S. Maria la Blanca at Seville; also in the museum at Seville, formerly in the Franciscan convent: the Prayer of S. Diego, blessing the soup for the poor, and S. Francis, to whom an angel appears. An exquisite specimen is also the S. Rodriguez in the Dresden Gallery.

In other pictures of a religious tendency, Murillo understands very well, when the occasion requires, how to combine this strong realism with the expression of religious fervor and devotion, so as to produce creations of striking power. As illustrations of this, we may

mention the Eight Works of Mercy, which he painted for the Church of the Hospital de la Caridad, Seville. Three of these figures are yet in their original places; namely, Christ feeding the Five Thou-



Fig. 602. From Murillo's Moses Striking the Rock. Seville.

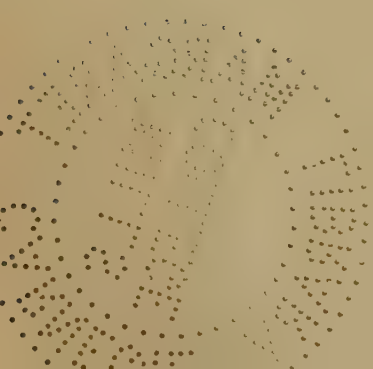
sand in the Wilderness; S. John de Dios bearing a Sick Man to the Hospital; and, above all, the beautiful picture of Moses causing Water to flow out of the Rock (Fig. 602).

"The Immaculate Conception," one of several pictures so called, by Bartolomé Esteban Murillo (1617-1682). *The doctrine of the sinless conception of the Virgin was established by the Roman Catholic Church in* 1615, *and the paintings showing the Madonna as deified and raised on the clouds or the crescent moon and surrounded by a glory of angels, became popular, especially in the Spanish school. Murillo is best known out of Europe by these compositions.*



MURILLO

"THE IMMACULATE CONCEPTION," FROM THE PAINTING IN THE LOUVRE, PARIS



It is only when he can portray the Madonna in some moment of intense ecstasy—as in those pictures in which we see her enveloped in flowing draperies, borne aloft, standing upon the crescent moon or upon the clouds, while her longing eyes outrun her body in the heavenward ascent—it is only then that Murillo attains the glowing, overpowering expression of religious enthusiasm such as has never been equaled in intensity in so many important works. The conception of these pictures—one of the most celebrated of which is in the



Fig. 603. The Infant S. John. By Murillo. Madrid.

Louvre—proves him to be near akin to Correggio; but the Spaniard's enthusiasm, though expressed by less masterly methods, in pictures of far less artistical value, is purer, and more intense. Another — similar — picture, formerly in S. Maria la Blanca, may be seen in the same collection. Above all, however, must be named the splendid composition in the Chapter Hall of the Cathedral at Seville, three most noteworthy ones in the Museum there, several in the Madrid Gallery, and a gorgeous specimen in the Hermitage at St. Petersburg. It is amazing with what deep religious

fervor and with what artistic force the master understands how to vary ever and anew the same theme.

The same tone of devout fervor pervades several other paintings of his, in which the ecstasies and visions of various saints are portrayed; but even here he goes far beyond the narrow expression of monkish, fanatical enthusiasm, and attains a nobler conception, and one that by its naturalness and truth cannot fail to charm the beholder. Thus in the attractive picture of the youthful John, in the Madrid Museum (Fig. 603), where holy enthusiasm is transformed into a charming idyl. To the most wonderful creations of this kind belongs the S. Francis, who, placing one foot upon the globe, embraces with tender fervor the dead Christ hanging on the Cross, when the Saviour suddenly disengages his right arm from the cross lovingly to enfold the Saint, a picture of great visionary power, now in the Museum at Seville, where may also be seen the kindred S. Augustine offering a flaming heart to the Christ-Child. Belonging to this class must furthermore be reckoned the Virgin of S. Bernard in the Madrid Museum, and many others. One of his most esteemed works is the Vision of S. Anthony of Padua, in the Cathedral of Seville; the same subject, treated in the same way, may be seen in the Berlin Museum. There are other excellent works in this style in the Museum at Madrid; which one collection contains forty-six pictures by his hand. Nevertheless, we can study him best at Seville, where, among the twenty-four paintings in the Museum there, his best works are to be found.

The school of Madrid, which, under the influence of the court, applied itself more particularly to portrait painting, is also distinguished by a number of eminent masters, who, like those of the school of Seville, attained a high degree of perfection in the refinement of color. Of these we may mention Antonio Pereda (1599-1669), and especially Juan Careño de Miranda (1614-85). On these and other masters the influence of Velasquez was very decided. Still less independent adoption of earlier tendencies is seen in Claudio Coello, who lived down to the year 1693. Finally, we must name as the head of the school of Valencia an artist educated in Italy, who was especially influenced by the works of Fra Sebastiano del Piombo—Francesco Ribalta (1551-1628)—who now and then combines a grand treatment of form with great warmth and harmony of colors. In the eighteenth century, painting declined in Spain as elsewhere, and eked out a wretched existence simply by a studied imitation of the earlier masters.

C.—PAINTING IN THE NETHERLANDS.*

The development of painting in the Netherlands during this epoch was richer and more many-sided even than in Italy and Spain. Not only did there exist between the school of Brabant and the school of Holland a contrast resembling that between the eclectics and the realists in Italy; but it was here, above all, that certain entirely new and peculiarly fruitful fields were opened to art. But the common basis of all these different schools was a fresh and genuine national taste, which gave to their ideas, as well as to their treatment of form and their technical methods, a spirit of originality.

The school of Brabant clung more to tradition; for that part of the Low Countries, despite the fierce conflicts of the sixteenth century did not separate itself from Spanish domination nor from the Catholic religion. This, then, is the third great school of this epoch, which draws its religious inspirations from revived Catholicism, adopting, with the same unreserve as the Italians and Spaniards, a realistic mode of representation. The chief master of this school, and its founder, is Peter Paul Rubens (1577-1640), one of the most brilliant, accomplished, and versatile geniuses in the whole history of art. His father—a distinguished jurisconsult and magistrate of Antwerp—had, like many prominent men, gone over to Protestantism. The persecution of heretics having been begun, he with many of his fellow-believers fled to Cologne, and there entered the service of William of Orange. At the little city of Siegen in Westphalia, was born, on the Feast of the two Apostles whose names he bears, the great Ruben. Later the family appears to have moved to Cologne, where the father returned to the Catholic Church, and where young Rubens spent his childhood. On the death of the elder Rubens, the mother went with her children back to Antwerp. As the boy grew up, he early manifested an inclination toward art; though under his instructor, Octavius van Veen, he could only adopt the mannered imitation of the Italian masters, which for nearly half a century had supplanted all genuine native art in the Netherlands. But in his twenty-third year young Rubens went himself to Italy, where in the course of a seven-years' sojourn, by studying Titian and Veronese, he gained a foundation for his work such as corresponded with the taste of his time. In his early pictures, especially those to be found in

* J. A. X. Michiels, "Histoire de la Peinture flamande et hollandaise"; 5 vols., Brussels, 1845-49; "Rubens, et l'École d'Anvers"; Paris, 1854; "Van Dyck et ses Elèves"; 1881. Émile Michel, "Rubens, His Life and Time" (translated from the French). Lionel Cust, "Anthony Van Dyck, an Historical Study"; 1902.

Italy, we clearly discern the influence of the great Venetian masters; but, before long, his own mighty artist nature had asserted its independence, and originated a style in which it could express itself freely and vigorously. Called home by the death of his mother, he returned to Antwerp in 1608, and was secured for his own country by the favor of the Archduke Albert and his consort Isabella, who appointed him court painter. Nevertheless, he continued to reside at Antwerp, rather than at the court of his patron, so as to maintain his liberty. Here, while at the head of a large school, he produced all those mighty works which give evidence of his inexhaustible fancy. Soon the fame of his great ability spread all over the world; and the courts of Spain, France, and England heaped commissions and honors upon him. As a highly cultured man, a noble patriot, and an accomplished cavalier, he undertook diplomatic missions—as to Philip IV. of Spain, and Charles I. of England, who knew how to appreciate the artist and the man. He was twice married: first to Isabella Brandt, and afterward to the beautiful Helena Fourment, and was very fortunate in his family life. When, at the age of sixty-three, he died, there ended a career that hardly finds a parallel in the history of art for its eminent success in achievement, in brilliancy, and in fame.

Passionate movement, keen delight in action, and deep and strong sentiment are the elements of his style. For their sake he calls into existence a whole race of beings, which, in their often superabundant physical strength, show themselves capable of doing anything they may be moved to do. While the beings created by the Venetian masters seem born for the highest and noblest sensuous enjoyment, in Rubens' characters the need of vigorous action appears as the very root of their being. His men breathe the atmosphere of a free, unfettered heroism and strength. They have not, it is true, the pure nobility of form that characterizes the creations of the Italian eclectic school; but they make up for it by an inexhaustible vitality. His compositions are not governed by strict symmetry; but they are pervaded by a harmony of strong, emotional traits, such as no other artist has found it possible to convey. If we compare the master with Michelangelo from this point of view, we at once perceive in Rubens' figures a ruder materialism drawn directly from life, and observe that his effects flow less from the depths of contemplation than from the force of a sensuous nature. This is borne out by the enchanting beauty of his brilliant, fresh, and splendidly treated coloring, combined with a perhaps unprecedented ease of creation and an amazing fertility. His numerous original sketches in color are especially valuable for the study of his technical skill. There are whole series of such bril-

liantly executed sketches in the Pinakothek at Munich and in the Hermitage at St. Petersburg.

A multitude of his paintings—most of them large and crowded with figures, and some of them works of colossal size—are to be seen in the churches and galleries of his native country and in nearly all the museums of Europe. Among them, the best are those executed soon after his return from Italy. Later, as orders pressed upon him in great numbers, his treatment was more hurried; and he even had to employ his numerous pupils as assistants. Nevertheless, even where there is an excess of sensuousness, even of heaviness and coarseness, and where the characterization descends somewhat too low, the master's preëminent sympathy with life nobly makes amends for all these defects.

In the long list of his works, we can notice here only a few of the most important. His altar-pieces treat of the most diverse scenes of sacred history, mostly in a moment of passionately dramatic action. We would mention especially the two famous pictures in the Antwerp Cathedral—the Raising of the Cross and the Descent from the Cross—and several admirable works in the academy of the same town; also, especially, the triptych of the unbelieving Thomas—one of the noblest productions of his earlier years; the S. Theresa—a picture equally distinguished for the refinement and nobility of its sentiment; the intensely powerful painting of the Saviour crucified between the Two Thieves (Fig. 604); the extremely pathetic Lamentation over the Dead Christ; a charmingly conceived Holy Family; a Communion of S. Francis of Assisi, very much overwrought, in comparison with which Domenichino's celebrated picture appears stately and classical; and, finally, a brilliant Adoration of the Magi—a large painting, full of force, boldness, and powerful action. In the Museum at Brussels is a representation of the same scene, exhibiting much genuine feeling and noble expression. In the Museum at Madrid is one of the artist's most powerful creations—the Miracle of the Brazen Serpent; also a sumptuous Adoration of the Magi. In the Museum at Vienna there is an Assumption of the Virgin, noble in action, full of jubilant movement, with beautiful hosts of angels. In the same museum is a S. Ambrose forbidding the Emperor Theodosius from entering the Church—an altar-piece of grand composition and fine execution, in a subdued tone of color. The same collection also contains one of the most perfect creations of this artist, painted soon after his return from Italy, in 1610, on three panels. On the middle panel is the Enthroned Madonna presenting a chasuble to S. Ildefonso; and on the side panels are the donor, the Archduke Albert and his consort, commended to the Virgin by their patron

saints; also two powerful altar-pieces vividly portraying the miracles of Francis Xavier and Ignatius Loyola. In the Pinakothek at Munich is the colossal Last Judgment—a masterpiece, it is true, in grouping, in the distribution of its masses, and in the striking power of its effects of light, but yet unsatisfactory owing to the multitude of voluptuous female figures. In the Pinakothek is also preserved the powerful dra-



Fig. 604. Christ Crucified Between the Two Thieves. By Rubens. Antwerp.

matic composition of the Combat between S. Michael and the Dragon. In S. Peter's Church at Cologne is the admirably painted Martyrdom of S. Peter; and there are many other works of the master in other places.

We have also from Rubens numerous mythological pictures, full of heroic spirit and sensuous power: such as the Battle of the

The Descent from the Cross, by Peter Paul Rubens (1577-1640), *a picture in the Cathedral of Antwerp in Belgium, where it hangs on the south side of the entrance to the choir. The companion is The Crucifixion, and these two pictures, painted respectively in* 1609 *and* 1610, *are the most famous pictures of the master and deserve their great reputation. The Descent from the Cross is especially notable as containing in itself a perfect representation of the best manner of Rubens.*



PETER PAUL RUBENS

"THE DESCENT FROM THE CROSS," FROM THE PAINTING IN NOTRE DAME CATHEDRAL, ANTWERP



Amazons, in the Pinakothek at Munich; the magnificent Garden of Love, in the Madrid Gallery (and a replica of it in the Dresden Gallery); the highly poetical and glowing Feast of Venus on the Island of Cythera, in the Art History Museum Gallery in Vienna; with a long list of similar pictures in the Hermitage at St. Petersburg—the most noted being the Liberation of Andromeda, the River God Tigris and Abundantia, and a drunken Silenus with Satyrs. A like subject is portrayed in a somewhat coarsely sensual painting in the Pinakothek at Munich (Fig. 605); where may also be seen a Rape of the Daugh-



Fig. 605. Satyr and Nymphs. By Rubens. Munich.

ters of Leucippus, full of dramatic action. Besides these, there is a magnificent Bacchanal in the Blenheim Gallery, and a Rape of Proserpine in the Museum at Madrid.

Rubens is also great in scenes from profane history, especially where there is opportunity for dramatic representations. We may name as masterpieces of this kind the six large paintings of the History of Decius, in the Liechtenstein Gallery at Vienna. Roman history is here treated in much the same large, bold way as in Shakespeare's Roman dramas. Even in the allegorical pieces painted by him in deference to the taste of his time, he knows how to introduce a great deal of reality; as, for instance, in the twenty-one paintings in the Louvre, representing the history of Marie de Médicis, queen-regent. These allegorical pictures were, about 1898, arranged in a new gallery of great architectural richness, intended to give them such a setting as was meant for them when painted. We have also from the hand of the indefatigable master some few brilliant genre pic-

tures, such as the Peasants' Dance in the Louvre, and another in the Museum at Madrid, both of them bold and masterly in conception; some intensely animated animal pieces, such as the Lion Hunts in the Munich and Dresden Galleries, the splendid Wolf Hunt in the possession of Lord Ashburton at London, the admirable Chase of the Calydonian Boar in the Museum at Vienna, and the magnificent Lions, nine in number, in the painting of Daniel, formerly owned by the Duke of Hamilton. His works also include several grand



Fig. 606. Group of Children. By Rubens. Berlin.

landscapes; such as the rich and fanciful picture of Philemon and Baucis in the Museum at Vienna, and the landscape in the painting of Odysseus and Nausicaa in the Pitti Gallery, Florence; the landscapes—treated more in the style of the Netherlands—in Buckingham Palace, Hertford Gallery, in London, formerly the collection of the Marquis of Hertford and of Sir Richard Wallace, Windsor Castle, and in the National Gallery at London; and many animated portraits in the Louvre at Paris, in the Pitti Palace in Florence, in the Belvedere and the Liechtenstein collection in Vienna, in the Hermitage in

St. Petersburg, and in the Dresden Gallery, among which is the famous Chapeau de Paille in the British National Gallery, formerly owned by Sir Robert Peel. Furthermore, the excellent Group of the master's family in the same collection, formerly at Blenheim; and, finally, a number of fresh, naïve representations of child life (Fig. 606). Besides all this, Rubens was distinguished as an architect; and in addition to all these occupations he was a man prominent in the higher social life of his day—the associate of princes and diplomats, and, as has been said before, intrusted with political missions to foreign



Fig. 607. The Virgin with the Three Penitent Sinners—Mary Magdalen, the Prodigal Son, and King David. By van Dyck. Berlin Museum.

courts. Thus in him, more than in any other contemporary master, do we find united all the richness and splendor of the life of that brilliant age.

Those brilliant engravers on copper must not remain unmentioned, through whom Rubens gave a mighty impulse also to this branch of art in the reproduction of his works; they were Vorsterman, Soutman, with his pupils, Suyderhoef and Cornelius Vischer, then Schelte à Bolswert and Hondius.

Of his pupils, Antony van Dyck (1599-1641) was the most eminent. At first he imitated the vigorous style of his master; which, in-

deed, he now and then violently exaggerated—as in his Christ crowned with Thorns, in the Berlin Museum. Afterward, especially after visiting Italy and directly studying the works of the Venetian masters, his style became characterized by a nobler and more symmetrical beauty, as is clearly evidenced by a painting in the same collection, the Lamentation over the Dead Body of Christ. Another painting to be seen there, representing the three repentant sinners—Mary Magdalen, the Prodigal Son, and King David—in the presence of the Madonna (Fig. 607), belongs to this epoch. A refined, nervous sensibility makes this artist fond of portraying in his religious pictures such scenes of profound mental anguish; but instead of the passionate energy of Rubens' forms, we find here a melancholy expression of grief, which even runs into a tearful and rather sentimental aspect. Thus he often paints the dead Christ on the cross, or after the descent from the cross, surrounded by his lamenting followers. Some of his finest Madonnas and Holy Families belong to the early period of the master, where the influence of Titian is apparent in the noble modelling and the deep glow of coloring, as may be seen in a superb painting in the Pinakothek at Munich, the equally admirable specimen in the Louvre, in two pictures in Buckingham Palace, London, and others.

Van Dyck's best work is in portraiture, and he is one of the most accomplished masters of that art. First in Italy, and then at the court of Charles I. of England, he had frequent opportunity to immortalize the princes, the prelates, and the brilliant aristocracy of his time. All of these pictures are remarkable for a thoroughly dignified conception, a wonderful refinement of psychological portraiture, and for the charms of their incomparably clear, soft, and finely treated coloring.

Still, among his many works of this kind, we notice certain differences of conception and of treatment. The works of his first period are characterized by more of that simple vigor and wholesome bourgeois element which we observe in the works of Rubens. In his Italian period, Van Dyck approaches Titian's pictures by a certain pomp of style and intensity of color. It was not till he came to live in England that his style assumed an independent form, or that he attained that refinement of observation of life which made him peculiarly the painter of celebrated people, but which now and then, in the latter part of his life, ran into slightness and over-delicacy of coloring. Among the most famous of his series of great portraits we must name the imposing equestrian portraits of Thomas Carignan in the Turin Gallery, of General Moncada in the Louvre, of the Marchese Brignole in the palace of that family at Genoa, and also

Portrait by Anthony Van Dyck, of Henrietta Maria, Queen of Charles I. of England, from a painting in the Royal Gallery at Dresden in Saxony. This artist, a pupil of Rubens and next to him the greatest master of the Flemish school, was born in Antwerp in 1599, *but his work, which was mainly portraiture, was done almost entirely in England after the age of thirty. He died in London in* 1641. *The list of portraits by him is very long, and the works are almost uniformly of very great excellence, as he never outgrew his strength, but worked incessantly and happily.*



SIR ANTHONY VAN DYCK

"QUEEN HENRIETTA" OF ENGLAND, FROM THE PAINTING IN THE DRESDEN GALLERY

of a Colonna in the Colonna Palace at Rome. Then there are the masterly portraits of King Charles I. of England in the Louvre and in other places; of the Children of Charles I. in the Galleries at Windsor, Turin, and Dresden (Fig. 608); those of the Prince of Carignan and the Infanta Eugenia of Spain in the Berlin Museum;



Fig. 608. The Children of Charles I. of England. By Van Dyck. Dresden.

of Cardinal Bentivoglio in the Pitti Palace at Florence; and innumerable other works of great importance; including several great portraits in the Metropolitan Museum of Art, New York.

The remaining pupils of Rubens, of whom there were many, adopted rather the more vigorous and energetic characteristics of his style of painting. In this they were sometimes successful; but often their works are marked by heaviness and coarseness. The most talented of them all was Jacob Jordaens, from whose hand we have some excellent and vivacious genre pictures.

Essentially different from this was the direction taken by the school of Holland. Here a new, vigorous national life had been developed on a thoroughly bourgeois basis, and had found in political and religious liberty the secure foundation for a strong and healthy existence. As the old church tradition was here rejected by the strict Protest-

antism of the country, art found its first resort in the faithful reproduction of reality, which it brought to a high point of perfection in the branch of portrait painting. It is not the poetic inspiration of aristocratic refinement as in Van Dyck, nor intense animation and power as in Rubens, but rather a simple burgher spirit of order and clearness, a feeling of bourgeois comfort, and a certain candid self-consciousness, which speak to us in the admirable portraits of these Dutch masters. This tendency finds its full expression in those well-known portrait groups of municipal corporations, of guilds, and of directors of public institutions. In the Middle Ages, when the interests of the Church were paramount, such series of portraits found a place only in votive painting, in which the members of a corporation or a family loved to have themselves represented as under the protection of the Madonna, as in Holbein's Madonna, with the family of the Burgomaster Meier, named above. The Renaissance, it is true, had freed the individual from the fetters of such ecclesiastical tradition; but the complete results of this enfranchisement were to be first attained in Protestant Holland, where we find its expression in the portrait groups of the guilds and magistrates. In these pictures we see living again before us that weather-beaten race which had waged a long war against Spanish supremacy and come out victorious, sometimes assembled around the jovial banqueting board, sometimes taking part in a festive procession in all the bravery of arms, or else gathered in grave council. One can follow the history of Dutch painting through a long series of these pictures. The earliest, in the Council House at Amsterdam, go back into the third decade of the sixteenth century, and only possess an historic interest owing to their monotony of grouping, and lack of a refined, picturesque charm. But that higher method, which gradually led to great animation and easy grouping, and to incomparable vigor of picturesque treatment, soon began to show itself, especially in this style of picture.

Michael van Mierevelt may be reckoned among the most skillful of the masters of this school (1567-1641); and the Council House at Delft boasts of two grand portrait groups of magistrates by his hand. Lifelike portraits by him are also found in the Dresden Gallery, and in the Galleries of The Hague and Amsterdam; at the last-named, especially those of Prince William I. of Orange, Maurice of Nassau, Frederic Henry, and Philip William of Orange, as well as John of Olden-Barneveldt. A fine example of Mierevelt is to be seen in the Metropolitan Museum, New York—the Portrait of a Dutch Lady. A notable contemporary artist at the Hague was Jan van Ravesteyn (1572-1657), as may be seen by his pictures in the collection there, and those at Amsterdam, which are masterly in their orig-

inality and broad in their style of treatment. Thomas de Keyzer, too, belongs to this school, having a large picture in the Council House at Amsterdam and a smaller one in the Museum at The Hague. This style, however, reaches its climax in the great master of Haarlem, who far surpasses all his rivals in incomparable vigor of conception and great breadth and boldness of touch, and irresistibly draws the whole Dutch school of painting into a new path.

Franz Hals (1584-1666) can nowhere be so thoroughly studied as in the Council House at Haarlem, where eight great portrait groups —guild officers and regents—mark the progress of his development for half a century (1616-64). In the earlier works, like the Guild Banquet of 1616 and the two similar pictures of 1627, the master luxuriates in richly colored representations of a pleasure-loving life, finding expression in a rich series of chromatic effects. However, in the great picture of 1633, which portrays the council of a guild assembled for consultation in the open air, he abandons this tendency of his earlier years, somewhat subduing the colors of a palette which is, however, still brilliant enough, and aiming at a cooler tint throughout. A representation of a Parade of the year 1639, and a picture of 1637 in the Council House at Amsterdam, are of deep and grave tone, to which he returns in the earliest of his portrait groups of corporation regents in 1641. In these works the master evidently seeks to acquire an increasing simplicity of picturesque treatment, and a bolder, broader touch—an endeavor which attains its final result in the two late corporation portrait groups of 1664—and neglecting all minor details, dwells only upon the essential, though he does this with an unequaled power. Besides these, there are numbers of smaller works by this master, single portraits as well as genre pictures, in various collections, among them several likenesses: for instance, that of a graceful, charming young girl in the Berensteyn Court at Haarlem, and a magnificent full-length portrait of a man in the Brussels Gallery; another, perhaps still finer, in the Liechtenstein Palace at Vienna; the portraits of the artist himself and his wife, in the Museum at Amsterdam; and an exquisite picture of a Lute Player in the same gallery. There are other productions of his in the Gallery at Berlin: especially, among other portraits, the grotesque picture of Hille Bobbe, and a replica in the Metropolitan Museum of New York; in which ugliness of the most vulgar type is elevated almost to beauty; and the humorous picture called the Merry Trio, sometimes ascribed to Dirck Hals. The New York Museum also possesses, in the Meeting of the Trained Bands to celebrate the conclusion of the Peace of Münster, a grand composition for a picture conceived by Franz Hals, but retouched and finished, principally the heads and

hands, by Dirck Hals. The Galleries of Brunswick, Cassel (seven admirable pictures), Gotha (several beautiful portraits), the Städel Institute at Frankfort-on-the-Main, St. Petersburg, etc., are also enriched by his works. The last name in this school of painters is that of the justly celebrated Bartholomäus van der Helst (1613-70). His great portrait group of 1639, in the Council House at Amsterdam, betrays, perhaps, the effect of the influence of Hals in its power, spiritedness, and originality of treatment. His masterpiece (dating from 1648), in the Museum at Amsterdam—the famous Banquet of the Citizen Guard on the occasion of the celebration of the Peace of Westphalia—exhibits an exhaustless wealth of character delineation in a cool and almost bare daylight. He was induced to adopt a deeper tone by the influence of Rembrandt, as shown by his small picture (dated 1653), almost miniature-like in execution, and representing the Judges of the Military Guild in Council, now at the Louvre in Paris, and the same subject, on a larger scale, in the picture at the Amsterdam Museum, dated 1657. There are also two clever productions by him, dating from the year 1655, in the Council House of the same city.

The head of the Dutch school, Rembrandt van Rijn (1607-69),* adopts the same basis for his art. Born at Leyden, the son of a wealthy mill-owner, he was destined for a learned profession, but at an early age yielded to an irresistible inclination for the study of art. He at first received some instruction in his native town, but soon went to Amsterdam, and entered the atelier of Peter Lastmann, an artist, who, as a pupil of the admirable Elzheimer (Adamo Tedesco), had acquired a taste for rather artificial effects of light—as, for instance, in his Flight into Egypt (1608), in the Museum at Rotterdam—a fact which was destined to lead Rembrandt to the most finished development of his marvelous chiaroscuro. He returned to his native town in 1624; and there Gerhard Dow became his pupil. But after 1631 we find him established in Amsterdam, where he spent the rest of his life in a round of unwearied labor, creating new subjects for Dutch painting, opening out for it an indefinite horizon, and endowing it with a perfection of coloring peculiar to itself, and wholly unlike the coloring of the great Venetians, or of Correggio. A certain golden transparency pervades his earlier works, which reflect for us the happy domestic life that the artist enjoyed with his lovely wife Saskia van Ulenburg. Again and again has he immortalized with his

* "Rembrandt Harmens van Rijn, sa Vie et ses Œuvres," by C. Vosmaer; The Hague, 1868. Compare the admirable etchings, after Rembrandt, in the Hermitage at St. Petersburg, by N. Massaloff; Leipzig, folio. Emile Michel, "Rembrandt, His Life," etc. (translated from the French). Malcolm Bell, "Rembrandt and His Work."

Portrait of "Hille Bobbe," a landlady. The portrait in question is in the Museum of Berlin, but a replica of it is in the Metropolitan Museum of Art, New York. Frans Hals (1584-1666) *is one of the greatest of portrait painters, being especially famous for his groups of persons painted together in one composition.*



FRANS HALS

"HILLE BOBBE," FROM THE PAINTING IN THE NATIONAL GALLERY, BERLIN



brush her graceful and charming image; but with her early death (1642), the life of the great master began to be overclouded. In spite of his tireless industry, he became more and more involved in his affairs, finally ending in bankruptcy; and was reduced to the necessity of selling at auction his rich collections of art and antiquities. Though, later, he married again, his life was still saddened by trouble and poverty. But amid all his cares, Rembrandt's energy and elasticity of temperament stood him in noble stead; so that he courageously pursued his art without interruption, and produced his finest works just when life with him was at its darkest.

Several portraits have come down to us from the master's earlier years, in which he devoted himself to a simple, unartificial presentation of nature with all the force of his talent. The famous picture of Tulp the anatomist, who is dissecting a corpse before his pupils, belongs to this time; as also several portraits in the Gallery at Cassel, especially those of the accountant Copenol, the beautiful portrait of Saskia, the artist's first wife (about 1633), and that of the burgomaster Six of the year 1639. Later he was not satisfied with this calm, objective mode of representation: a deep and passionate intensity of temperament impelled him to a new style, in which even figures were only made use of in order to solve artistic problems of the most daring kind. A wonderful development of chiaroscuro, bold, venturesome experiments, with fantastic and even glaring effects of light, predominate in his later works. This tendency is, as it were, the embodiment of a resolute protest against everything like noble form, strongly marked drawing, and joyous life in the sunny light of day. This tendency appears very early, but as yet only as an exceptional thing, in the picture of Paul in Prison, in the Stuttgart Gallery (1627). A masterpiece of this style is the picture known as the Night Watch (La Ronde de Nuit) in the Museum at Amsterdam (1642); a scene in such concentrated daylight as at this period the artist particularly affected. When Rembrandt paints Biblical history, he delights to portray figures taken from real every-day life; and in his very rare mythological pictures he carries out this predilection most completely, even to the extent of a genial, good-natured irony—as in the Rape of Ganymede, in the Dresden Gallery. But in spite of this want of a nobler style, a higher expression, his pictures carry one completely away with their weird charm by the resistless power that is felt in them of a temperament stirred to its very depths, and, finally, by their mysterious poetic force. Chiefly, however, it should not be forgotten, that Rembrandt, in this method, occupies a position peculiarly characteristic of Germanic genius, and one which Albert Dürer had occupied before him.

There is no trace here of the ideal sense of form that marks the Italians, but rather the expression of an art full of intrinsic truth; masterful strength and skill compensating one for the lack of beauty by sharply defined characterization, lifelike individuality, warmth of sentiment, and picturesque charm.

Rembrandt took special pleasure in the treatment of Old Testament subjects; which, indeed, were most congenial to the puritanism of his age, and in which he was able to satisfy the fantastic bent that really formed an essential, fundamental element in his style, by the introduction of Oriental costumes and vigorous characteristic traits. Such a theme is the picture of the Family of Tobias with the Angel, in the Louvre, and the Sacrifice of Abraham, in the Hermitage at St. Petersburg, and many other pictures, which hold and impress one by their weird enchantment. A picture in the Museum at Berlin—Moses breaking the Tables of the Law—is extremely effective; and another —of Samson threatening his Wife's Father, painted in 1637, in which the artist puts forth all his almost preternatural power—is also very strong and impressive. Rembrandt found in the life of Samson the motive for several considerable pictures. The Gallery at Cassel owns a painting, of the year 1636, depicting with horrible realism the putting out of the hero's eyes by his enemies; and a picture in the Schönborn Gallery at Vienna has the same revolting subject. By way of contrast, there is a remarkable picture in the Dresden Gallery (1638), singularly charming and poetic, called the Banquet of Ahasuerus, but more correctly described as Samson among the Philistines.

In order to judge his representations from the New Testament with perfect appreciation, it is necessary to take into consideration the numerous compositions which he has given us in his admirable etchings. It is true that in these masterly works he is especially prone to fall into his favorite study of the mysterious fascinations of chiaroscuro, in which lay his special strength; so that in dwelling too exclusively upon this theme, he sometimes sacrifices proper characterization and noble grouping to a momentary effect. This is the case, for instance, in the celebrated Descent from the Cross (also treated in paintings in the Pinakothek at Munich and the Museum at St. Petersburg), where the impression produced is made to proceed almost entirely from the outward aspect of the incident and its realistic consequences. But in many etchings—as, for example, the Raising of Lazarus (Fig. 609), and others—the figure of Christ stands forth replete with dignity, nobler by force of contrast with the fantastic forms which surround him, often falling, as they do, into harshness and inferiority of expression. Apart from all this, a notable effect

is always here produced by the peculiar grouping and the disposition of the light. One of the most attractive pictures of this order is that of Christ as the Friend of Children, lately come into the possession of the British National Gallery from the Schönborn Gallery at Vienna. Among the chief of his Biblical pictures belongs the representation of the Parable of the Laborers in the Vineyard (1656), now in the Städel Institute at Frankfort—a work showing an ad-



Fig. 609. The Raising of Lazarus. From an etching by Rembrandt.

mirable treatment of natural scenery and great strength of coloring. Of the charm prevailing in his etchings, we give an illustration in the artist's portrait of himself.

In his later portraits he strives more and more after effect, by which his figures appear to be fairly bathed, as it were, in a flood of light—a light, however, which does not suggest the rosy illumination of day, but an artificial, yellow-tinted lamplight; and, in connection with this effect, he understands how to work in all the magic

of chiaroscuro, even in the strongly shaded portions of the picture, filling in the forms with a bold touch, which constantly becomes bolder and broader. In his latest works alone, this clear tone is sometimes quite lost in a gloomy, sometimes even dirty-looking effect of brown and gray. One of the most finished works of the master's last period is the Staalmeisters, or more properly the Syndics of the Drapers' Guild, in the Museum at Amsterdam (Fig. 610)—a speci-



Fig. 610. The Staalmeisters. By Rembrandt. Amsterdam.

men of that portrait grouping which was such a favorite style in the Holland of that day. There are masterly portraits also in the Van Six and Van Loon collections in Amsterdam; and, finally, it should not be forgotten that several boldly treated landscapes by Rembrandt may be seen in the Museums of Cassel, Dresden, Munich, and Brunswick.

Among Rembrandt's pupils and imitators, his effects of light and shade, and delicately developed chiaroscuro, acquire a much more superficial character. But among his most talented followers should be specially mentioned Gerbrand van den Eckhout, who approaches most nearly to the master himself; the often charming Ferdinand Bol; the more moderate Govart Flinck; J. Lievensz, distinguished for his portraits and landscapes; and Salomon Koning, noted for his technical attainments.

Portrait group by Rembrandt (Rembrandt Harmenszoon van Rijn) at the Royal Museum (Rijksmuseum) at Amsterdam in the Kingdom of the Netherlands (Holland). The picture is about six feet long. It is considered by excellent judges one of the two or three finest paintings of this powerful and impressive master, an artist whose work is as much respected by painters as that of any workman of any age or of any school.



REMBRANDT

"THE SYNDICS OF THE DRAPERS," FROM THE PAINTING IN THE RYKS MUSEUM, AMSTERDAM



Toward the end of the sixteenth century, Peter Breughel the elder, called Bauern Breughel (Peasant Breughel), was the first to produce delineations of peasant life in all its roughness and awkwardness, with a good deal of dry and good-natured humor, and considerable spirit. In his son, Peter Breughel the younger, who acquired the nickname of Höllen Breughel (Hell Breughel), the fantastic taste of the period showed itself with special force, leading him, like the older Hieronymus Bosch, to produce all manner of representations of devils, illustrations of ghost stories, and the like, making them remarkably effective by the employment of firelight effects amid



Fig. 611. A Low-Life Scene from Teniers the Younger. Madrid.

a surrounding darkness. The older David Teniers adopted the same style, and was particularly fond of making studies of this sort of the Temptation of S. Anthony.

After such precedents, the really advanced development of painting in the lower genre begins with David Teniers the younger, son of the first David, in the seventeenth century (1610-94). Formed in the school of Rubens, he applies the great excellences of that master to his own manner, employing them in the delineation of various and manifold studies of peasant life and occupation. He is most pleasing and original in pictures where he treats small groups

at play or drinking, or in similar situations. In works of greater pretension—such as peasant weddings with dances, carousals, cudgel-playing, and such pastimes—he frequently repeats himself in characters and themes; though the picture, as a whole, never fails to produce a surprisingly picturesque effect, owing to his powerful handling of color and skillful use of chiaroscuro (Fig. 611).

He is most happy, however, in pictures where he introduces a touch of the fantastic, but treats it with an amusing play of exuberant humor. This may be especially noted in the pictures of the Temptation of S. Anthony, a very favorite subject with the Netherlanders of that time, which furnished an excellent opportunity for the introduction of fantastic goblins. The Museum at Berlin contains the best picture of this class. This humor has a stronger dash of audacity and irony in others of his pictures, wherein asses are seriously imitating the occupations of men, and indulging with most comical enthusiasm in the pastime of music and the pleasures of the table. Pictures of this kind are to be found in the Pinakothek at Munich and elsewhere. There is scarcely a gallery without some specimens of the innumerable productions of this master, which may easily be recognized by their clear, fresh coloring, their bold and spirited touch, and the perfect and masterly reproduction of even subordinate objects, such as household utensils, vessels, etc.

Adrian van Ostade of Haarlem* (1610-85) depicts peasant life in a much less lively fashion, and rather amid quieter surroundings, such as show a rude but genuine comfort. His pictures are not inspired by the bold humor and the fresh enjoyment of life shown in Teniers' paintings; but they compel admiration, nevertheless, by their careful finish, their warm, strong tone, and their most admirable chiaroscuro (Fig. 612). Adrian's brother, Isaac van Ostade—who is specially fond of making studies of peasants buying and selling in the open air in front of inns and taverns—is quite as excellent in his way. Adrian Brouwer (1608-41) is more like Teniers in the representation of wild merriment and active pursuits, but much richer and more versatile in his inventive powers. It is said that he was completely ruined by the dissipations of tavern life. He certainly studied it with great faithfulness and thoroughness; for he has succeeded more perfectly than any one else in catching and fixing with bold and skillful pencil each comical, grotesque, or striking situation—scenes at cards, mad drinking-bouts, and rough tavern fights.

Jan steen of Leyden (from about 1626 to 1676) must be classed among this school; it being related of him that he kept a

*Th. Gaedertz, "Adrian van Ostade"; Lübeck, 1869. And also W. Bode's review in the *Zeitschrift für bildende Kunst*, year v.



The Rustic Wedding, by David Teniers "The Younger," from a picture in the old Pinakothek in Munich, Bavaria. Teniers is best known by scenes of rustic merriment of this character. His work has a strong and permanent value as technical painting which is common to the workmen of his school. He is of the Flemish school, born 1610, *died* 1690.



DAVID TENIERS—THE RUSTIC WEDDING

FROM THE PAINTING IN THE PINAKOTHEK, MUNICH



drinking-house himself out of pure love for tavern life. Among all painters of the lower genre, he is undoubtedly the boldest and most spirited. His close and accurate observation often enables him to



Fig. 612. Drinking Scene. By A. von Ostade.

give to those scenes a true dramatic character by his effective rendering of a series of closely connected but varied incidents. He thus connects his representations with a consecutive interest like that of a

novel, and is often able to raise them into the sphere of poetry in spite of the commonplace character of the incidents themselves.

Peter van Laar (1613-74), who studied in Italy, and learned to treat Italian low life most effectively in the style of the Italian realistic school, is formed upon an entirely different model from those other masters. The Italians gave him the nickname of Bamboccio (simpleton); and hence the entire class of lower genre pictures received the appellation of Bamboccios. Finally, the wild life of the soldiers of that day finds its artistic representation in the original pictures of Jan le Ducq (1638-95), who had abundant opportunity, as an officer, to study closely this active and varied phase of existence.

The higher genre was brilliantly represented from 1618 to 1681 by Gerhard Terburg, or Ter Borch (Fig. 613), one of the most distinguished masters of his time. He portrayed the higher social circles of his day in all the stately pomp which distinguished them, and with all their dainty elegance and dignity of manner. It is unnecessary to add that such subjects required for their proper treatment the most delicate technical skill in the representation of costly costumes, of brilliant stuffs, of heavy shining satin, and dazzling jewelry. If, in addition to all this, a poetic charm is given to the interiors of dwellings in the style of the day by the delicate management of chiaroscuro, this is the common merit of the abler masters of this branch of art; but when, besides, a romantic interest is thrown over the whole, stirring the spectator's imagination to fill out for itself the suggested relations and situations, it is a high form of excellence, which lends a special charm to the pictures of this artist.

Nor is Gerhard Dow less worthy of consideration (1613-80), who gained in the school of Rembrandt that predilection for incomparably fine effects of chiaroscuro, that gives to his works, with their masterly finish, a peculiar expression of comfort and luxury. He is not so spirited and interesting in his delineations as Terburg. His pictures do not possess that profound attraction of seeming to tell a romantic story, and do not deal so much with representations of the higher grade of society. He generally depicts with genial warmth the domestic life of the citizen, with all its pleasant home feeling; giving to the whole a delightfully comfortable look by that even and careful execution especially noticeable in cabinet pieces, to which he not infrequently lends a special charm by introducing some piquant touches in his effects of light (Fig. 614).

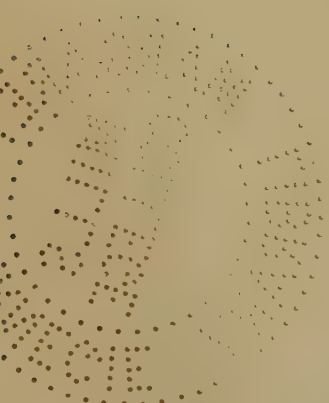
Following the example of these two masters, many other artists zealously pursued this favorite style of painting, without, however, succeeding in enlarging its bounds or in further developing it. On the contrary, in spite of admirable work, the spirit of the subject was

Portrait by Gerard Dow or Douw (1613?-1675?). *It is thought to be a portrait of the artist himself, and is one of several such portraits. This picture is in the Ducal Museum at Brunswick, in the north of Germany. The picture which Dow supports with his hand is not known to exist elsewhere than in this representation—it is thought to represent Dow's father and mother and another relative.*



GERARD DOW

PORTRAIT OF HIMSELF, FROM THE PAINTING IN THE DUCAL MUSEUM, BRUNSWICK



very soon sacrificed to technical elegance; and mere technical skill in the representation of rich material imperceptibly grew to be of chief importance, while with Terburg and Dow it had been merely sub-



Fig. 613. The Lute-Player. By Terburg. Cassel.

servient to the intellectual or emotional effect of the subject in hand. Gabriel Metzu (1630-67) is among the most eminent of this class, his earlier works seeming to be quite equal to those of the two masters (Fig. 615); and he certainly is the most elegant of all; but he

degenerates in his later works into a cool, leaden coloring. Besides him, there is Dow's remarkably productive pupil, Franz von Mieris (1635 till soon after 1670); remarkable for the perfection of his finish, but given to purely technical and superficial effects; and his son, Wilhelm von Mieris; after whom come Caspar Netscher of Heidelberg (1639-84), and Gottfried Schalcken—a pupil of Ger-



Fig. 614. Genre Subject. By Gerhard Dow. Vienna.

hard Dow—whose works are often admirable, and free in treatment, and especially masterly in his handling of effects of light.

In the works of Adrian van der Werff the style is refined down to an ivory-like polish; and this artist is fond of treating historical, and especially mythological, subjects in the same manner.

Peter de Hooghe (about 1628 to 1681) is an artist of simpler and more attractive style, forming a pleasant contrast to the school just mentioned, and fond of representing the interiors of cheerful dwellings, and the peaceful domestic life of their inhabitants, in his happy, sunny pictures. The Dresden Gallery is rich in his works. A little known but most excellent artist, Jan van der Meer of Delft (born 1632), is often confounded with Hooghe. His pictures, which are noteworthy for their vigorous execution and harmony of tone, generally represent quiet groups of but a few figures, as in several excellent works in the Brunswick and Dresden Galleries. But he also painted street scenes with masterly skill; such, for instance, as a view

of his native town, in the Museum at The Hague. The similar and not less admirable works of Nicolaas Maes, born at Dordrecht in 1632, and trained, like Van der Meer, in the school of Rembrandt, are also very charming. The public Galleries of London, Amsterdam, and St. Petersburg contain works by this rare and excellent master.

The celebrated Flemish landscape painter, Paul Bril (1554-1626), exercised a great influence in the development of the Italian school of landscape painting, and even on Annibale Caracci himself, while he was painting at Rome in connection with his older and not less eminent brother Mattheus. He introduced into Italian landscape the Northern appreciation of the more exquisite atmospheric effects,



Fig. 615. The Market-Woman. By Gabriel Metzu. Dresden.

and play of light; whence the noble and simple plastic forms of nature in the South acquired a new poetic charm, a more emotional character. The Pitti Gallery at Florence is rich in admirable works from this artist's hand. There are others in the Louvre in Paris, and in the Dresden Gallery.

Joachim Patenier and Herri de Bles (pp. 270, 271) had already laid a foundation for the independent development of landscape painting in the sixteenth century. With these and their immediate successors, brilliant coloring and great variety seem to be the chief elements in the representation of nature; and the necessity for giving expression

to some particular mood in their landscapes leads them to convey a fantastic rather than a poetic effect. This is particularly apparent in Johann Breughel, named below in connection with his flower painting. He was very fond of representing the Garden of Eden, in which he depicted every beautiful variety of flowers, trees, and plants, with all imaginable animals, with a delicacy of execution which could not be surpassed. A fantastic confusion of forms is the chief characteristic of their pictures, and art had evidently not yet learned to convey a definite poetic meaning by limiting and carefully choosing its subjects. Roland Savery (1576-1639) worked in the same style, with the difference of an occasional suggestion of great earnestness. The pictures of the contemporaneous artist, David Vinckebooms, show a kindred tendency; while, on the contrary, Jodocus de Momper still seems to be swayed by a capricious and fantastic taste.

Rubens was really the first in the North to treat landscape with the strength of a true artist, and to give to it that high significance, by which, in creating nature anew, as it were, it awakens in the beholder a feeling of awe, and gives that feeling expression. The same strong inspiration which informs his historical paintings gives to his landscapes their mighty power. The Pitti Gallery in Florence possesses two of his finest productions of this class; both being examples, besides, of the versatility of his invention. In the one he portrays a bold, rocky, southern coast, quite in the heroic style, with temples and palaces, and with Ulysses and Nausicaa as accessories; in the other, a significance not less poetic is attained in a flat Flemish landscape of the simplest character, but made beautiful by a magnificent study of light and dewy freshness of foliage. The Landscape, with the Hay Harvest, in the Pinakothek at Munich, is of similar style; while the view of the Escorial in the Dresden Gallery is also spirited and effective. Other landscapes by this artist may be found in the Louvre and in the collection at Windsor.

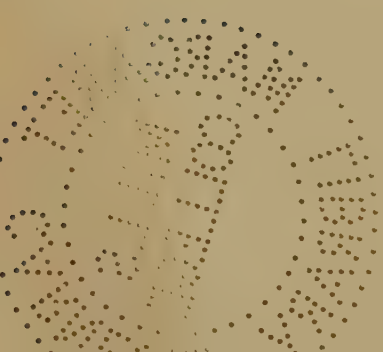
The Dutch landscape school took a peculiar form of development. As far from an idealistic conception as from general poetic intention, its masters aim solely at an unadorned, faithful representation of Nature as she appears in their native land; while, at the same time, they devote themselves to an especially careful study of details. Just as its genre painters are entirely simple and accurate in their representations of the life of man, the landscapists strive faithfully and zealously to repeat exactly the external manifestations of the life of nature. They go into the finest details; reflect the growth of plants and trees, the formation of the ground, the play of light and atmospheric effects, with the utmost truth, without bringing any one portion into disproportionate prominence. But while they apparently

"Horses Before a Smithy," a picture by Philips Wouverman (1619-1668). *The same subject has been repeated several times: and similar ones, such as the Halt of a Hunting Party, Cavaliers Preparing to Mount, and the like, are frequent in Wouverman's work; as they give an opportunity for his favorite study of the horse.*



WOUWERMAN

"THE SMITHY," FROM THE PAINTING IN THE ROYAL GALLERY, DRESDEN



aim too much at minuteness, they fathom the laws of nature so thoroughly, and reflect them so harmoniously, that their productions may be fairly said to possess the charm of a genuine poetic inspiration.

Among the older masters, the first place must be given to the simple, delicate Johann van Goyen (1596-1656). The Metropolitan Museum of New York contains two charming specimens of this master—the Environs of Haarlem, and the Moerdyck. His admirable pupils, Adrian van der Kabel and Jan Wynants, full of lifelike freshness, are distinguished for many attractive works. In Rembrandt, also, landscape receives a higher impulse, and an enchantment of its poetic aspect, in a strongly subjective feeling, which finds expression in atmospheric study and in the prevalence of a boldly handled chiaroscuro. This element was developed in a most masterly manner by Artus van der Neer (1619-83), who must be particularly commended for the mysterious twilight of his forests, for his silvery moonlight, and sometimes for the even more effective way in which he paints the glare of a night conflagration. Anton Waterloo (1618-60) has left some genial and simple pictures of cheerful forest life, and his attractive style is especially noticeable in his spirited etchings.

The highest poetic expression ever attained by the landscape school in the Netherlands is embodied in the works of the great master, Jacob Ruisdael (about 1625-82). He never departs from the delineation of the simple scenery offered him by nature in his native home; but he allows no single characteristic trait to escape his observation, which fixes all with care, faithfulness, and acuteness; and by the study of the movement of the clouds, by effects of light and shade, and by a masterly chiaroscuro, he invests his landscapes with a marked force of expression. He loves the solitude of the forest, or of lonely, isolated dwellings; and he knows how to delineate such spots with all the melancholy charm that invests hermit life. Often a vein of almost passionate agitation runs through his pictures: one can fairly see the tempest swaying the lofty summits of the oaks, and hear the wild brook tumble, foaming, over the precipice. Gray old ruins look down, as in a dream, from heights rustling with deep forests, into this wild nature in its perpetual movement; or else a churchyard, with half-sunken, mossy tombstones, stands in yet sharper contrast with the green, overflowing life of the woods about it.

The Dresden Gallery possesses a great treasure in its precious pictures of this class, such as the Hunt, the Cloister, the Jewish Churchyard (Fig. 616), and a number of others. There are also admirable pictures by him in the Van der Hoop Museum, in the Trippenhuis at Amsterdam, in the Gallery at The Hague, and in the Museum at Rotterdam. Ruisdael has repeatedly exhibited his skill in marine

pictures, the most famous of which, in the Berlin Museum, is a large, excellently executed picture.

The canal pictures of Salomon Ruisdael, an elder brother of Jacob, are less important, although rendered pleasing by their distinct, even execution. But Minderhout Hobbema has justly attained greater celebrity, although he is not equal to Salomon Ruisdael in poetical sentiment. His landscapes have a peaceful, idyllic charm, mainly owing to the exquisite delicacy of his characterization of foliage, and



Fig. 618. Landscape. By Jacob Ruisdael.

of the cheerful, sunny transparency of his backgrounds. There are admirable works by him in the English galleries, in the Van der Hoop Museum at Amsterdam, in the Rotterdam Gallery, in the Imperial collection at Vienna, and in the Berlin Museum.

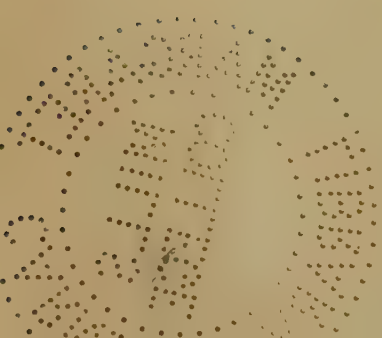
Albert van Everdingen deserves special mention in this list of Netherland artists. He lived from 1621 to 1675, and found the principal subjects for his pictures in the mountainous regions of Norway; hence his compositions have a wilder, grander character, and

Landscape by Myndaert (Minderhout) Hobbema (born 1638, died 1709). This famous picture in the National Gallery, London, represents a popular avenue at Middelharnais. It is a perfect specimen of the Dutch landscape of the best period; an art in which the flat country and the cloudy sky of the Netherlands gave birth to an astonishing school of exquisite painting.



HOBBEMA

"THE AVENUE OF MIDDLEHARNIS," FROM THE PAINTING IN THE NATIONAL GALLERY, LONDON



are in bolder drawing and a more heroic style. His favorite subjects are abrupt cliffs, over which fall foaming mountain-torrents; and dense pine woods, above which heaps of clouds are piled. There are admirable pictures by him in the Van der Hoop Museum at Amsterdam, in the Rotterdam Gallery, in the Pinakothek at Munich, and in the Galleries of Dresden, Vienna, and Berlin. He is indisputably the forerunner and model of Ruisdael.

Marine painting was carried on in Holland side by side with landscape painting; as would naturally be the case in a country which owed its existence, prosperity, and power to the sea. Among distinguished painters in this branch was Jan van de Capelle, whose pictures generally represent a calm sea, in remarkably distinct, delicate treatment, and are to be found almost exclusively in England. Another was Bonaventura Peters (1614-53), who prefers a stormy sea, which he portrays with poetic power, but generally with a certain capricious mannerism in his treatment of form (see pictures by him in the Vienna Museum). His brother, Jan Peters (1625-77), painted in a similar style. Still others of this school were the excellent and versatile Simon de Vlieger, by whom there are beautiful pictures in the Amsterdam, Dresden, and Munich Galleries; Ludolf Backhuisen, an artist of equal importance (1631-1709); and finally, the most admirable of all, Willem van de Velde the younger (1633-1707), who first painted in Holland the naval victories of his countrymen over the English, and afterwards painted in England the naval victories of the English over the Hollanders. His representation of the sea is admirable, not only when he represents a bright day and the play of lightly ruffled waves, but also when the elements are all in uproar—in the turmoil of the storm and the fury of the breakers. Some of his masterpieces are in the Gallery of the Treppenhuis, and in the Museum Van der Hoop in Amsterdam; others in the Galleries of The Hague and of Rotterdam (which latter, also, has a collection of his drawings), in the Gallery at Cassel, and elsewhere.

We must also mention here the painters of architecture, foremost among whom are Peter Neefs the elder and H. von Steenwyk the younger, famous for their exquisite views in perspective. J. van der Heyden excelled in views in the streets of cities.

The endeavor to give their landscape a special charm, by adding to it the most varied accessories, led many artists to the adoption of a wider field of work—to the complete union, in fact, of landscape and genre painting. This is the case in the numerous and admirable pictures of Philip Wouvermann (1620-68), who places before us the wealthier classes of his day, engaged in the pleasures of the chase and in the sterner pursuits of war; and whose works show keen

powers of observation, a wealth of incident, and an invariable excellence and delicacy of execution. The Dresden Gallery contains some sixty pictures by him in this style, and they are also frequently to be found elsewhere. On the other hand, the Flemish artist Johann Miel, and the German, Johann Lingelbach, have undertaken to introduce scenes from Italian life into landscape painting.

Other artists devoted themselves to compositions of an idyllic character, for which landscapes in the Italian style generally formed the backgrounds, and in which shepherds and their flocks frequently formed appropriate accessories. Karel Du Jardin (1625?-1678) and Nicolaus Berchem, Johann Heinrich Roos and his son Philipp Roos, known as Rosa di Tivoli, are among this class of painters. Paul Potter (1625-54),* on the other hand, painted simple representations of shepherd life in the North, in quiet landscapes studied from those of his native country, and entirely unpretentious in their composition; but he has succeeded in producing a delicate, faithful, and varied picture of life, which makes his works masterpieces of their class. One of his most celebrated pictures is in the Gallery of the Hermitage at St. Petersburg, and the famous landscape with cattle, called "The Young Bull," is in the Museum of The Hague. The Berlin Museum also possesses a treasure in the unfinished sketches and studies of this distinguished artist. Albert Cuyp (1606 until after 1672), a versatile painter, distinguished for closeness of observation, the delicacy of his atmospheric and light effects, gave special prominence to the landscape element in his pictures, combining it, with the most varied forms of animal life, into an harmonious whole.

With this we come to animal painting proper—the branch of art which makes a specialty of the delineation of the habits and life of animals. Rubens had already produced a number of admirable pictures of vigorous hunting scenes and combats with animals. In works of this class he was followed with great success by Franz Snyders (1579-1657), and later still by Johann Fyt (1625-1700), an artist of equal note. Carl Rutharts and the admirable painter of birds, Johann Weenix, also should be enumerated. Melchior Hondekoeter's favorite subject was the life of the poultry-yard. This was also the theme of the German, Peter Caulitz; while Johann Elias Ridinger (1695-1767) produced some excellent hunting scenes—but he produced more engravings than paintings.

The Dutch also excelled in the painting of flowers, and attained great excellence in it toward the close of this period. Their pictures of

*"Paulus Potter, His Life and His Works," by T. van Westrheene; The Hague, 1867.

Landscape with Cattle, in the National Museum (Rijksmuseum) at The Hague, the capital of the Kingdom of the Netherlands. The artist is Paul Potter (1625-1654). *This is the picture commonly known as "The Young Bull," and is the most generally known of Potter's works.*



PAUL POTTER

"THE BULL" FROM THE PAINTING IN THE GALLERY AT THE HAGUE

this sort have an imperishable charm in their loveliness of composition, tasteful arrangement, exquisite blending of colors, and consummate harmony of treatment. Johann Breughel (1569-1625), who was called Flower Breughel, or Velvet Breughel, made an excellent beginning in this direction. He was the son of Peter Breughel ("Peasant Breughel") and brother of the younger Peter Breughel, the painter of devils and witches. His pupil, Daniel Seghers, and the admirable, poetic, and charming Johann David de Heem (1600-74), followed in his steps, as well as (somewhat later) the talented Rachel Ruysch (1664-1750) and the celebrated Johann van Huysum, who painted until as late as 1749.

Finally we come to the "breakfast pictures" (*Frühstückbilder*), the so-called still-life pieces, which represent the materials for an elaborate meal displayed upon an elegant table. Golden wine glows in the goblets; luscious fruits are heaped up in profusion beside the most tempting products of the sea; and even over these inanimate objects Art contrives to throw the charm of poetry by its enchantments of coloring and of chiaroscuro. Wilhelm van Aelst, Adriaenssen, Peter Nason, and many others are the foremost artists in this style.

Thus Art in the Netherlands passed through all the departments of life; and having once abandoned the churches, she became a free citizen of the world, and a devoted lover of nature. Nothing was too trifling or too unimportant for her contemplation. Her loving spirit embraced the whole creation; and it was her mission to seek in all places for the genuine spark of life, and to set forth the most perishable objects in the splendor of an immortal beauty.

D.—PAINTING IN ENGLAND.

England, which never before had possessed a school of painting of its own, and whose powerful aristocracy scarcely patronized any branch of the art except portrait painting, though gladly employing the greatest masters in that department such as Holbein, and, later, Van Dyck, possessed in the seventeenth century a school of portrait painters, followers of the last-named artist, among whom another foreigner, Peter Lely (originally Peter van der Faes), of Soest in Westphalia (1618-80), is the most eminent. After him comes Gottfried Kneller of Lübeck (1648-1723), who was also highly esteemed, but whose numerous works are somewhat spoiled by a certain theatrical mannerism. In the eighteenth century, indeed, the Continental schools of painting held almost undivided ascendency in England—a

fact distinctly proved by the works of the historical painter James Thornhill (1676-1734). This painter, though educated in England under the charge of a wholly English artist, Joseph Highmore, still followed the Italian style as he could gather it from the paintings of Raphael and the Bolognese artists. This does not alter the fact that England was the very first country which, in the second half of the century, threw off the yoke of this leveling despotism, and made the attempt to handle national subjects with some independent thought. The first impulse thus given to the national artistic spirit was through the magnificent enterprise of a simple private citizen, John Boydell, who undertook to have illustrations of the plays of the greatest dramatist of modern times prepared by the best artists of the day in England, publishing them in a complete and superb edition of the so-called Shakespeare Gallery. At the same time Joshua Reynolds (1723-92) and Thomas Gainsborough (1727-88), especially eminent as portrait painters, laid the foundation of that brilliant development of coloring which has since grown to be the chief glory of the modern English school. Gainsborough was also eminent as a landscape painter, and there are pictures of his in which landscape is used as a background for the figures of the persons whose portraits he had undertaken to paint, in a manner reminding us of the work of the sixteenth-century Italians. He was the best and soundest painter, in the technical sense, of his time, with the single possible exception of Hogarth. George Romney (1734-1802) painted both portraits and historical subjects, though he did not succeed in shaking off altogether the academic tendencies of the Italians. The earlier work of Sir Henry Raeburn (1756-1823) belongs to this epoch, and is comparable with that of the first portrait painters of the time. Benjamin West (1738-1820) attempted a complete revolution in historical painting by giving a new and vigorous impulse to historic representation through his lifelike and spirited handling of battle-pieces; but his inadequate technical equipment prevented him from reaching a high permanent rank. Sir Thomas Lawrence (1769-1836) was a pupil of Sir Joshua Reynolds, and as a portrait painter followed the style and displayed the peculiarities of his master, though with less power.

England did not produce a first-class master of genre until the eighteenth century; when such a one appeared in William Hogarth (1697-1764), who brings to view, with cutting satire and bitter irony, the hidden side of social life, and scourges with sharp mockery the falsity and deception, folly and vice, which lie concealed beneath the outside polish of a fashionable society. He draws such scenes as the Marriage à la Mode easily and boldly, with a spirited and life-

The breakfast scene from the celebrated series "Marriage à la Mode," by William Hogarth, a painter of the English school (1697-1764). *This set of pictures is in the National Gallery. There are six canvases, and they give different scenes in the ill-assorted married life of a wealthy citizen's daughter with a Peer's dissipated son. Hogarth is so excellent a painter in the technical sense that artists love his work for that, as the public do for its satirical force.*



WILLIAM HOGARTH

"AFTER THE MARRIAGE" (FROM "MARRIAGE À LA MODE")

FROM THE ORIGINAL IN THE NATIONAL GALLERY, LONDON

like touch; and the prints from his numerous engravings display a similar mode of treatment. His aims are like those of the romances of his contemporary, Fielding; and his type of thought forecasts and closely resembles that of the modern masters of the English novel. He was also an excellent painter in the technical sense; his work having singular excellence as pure and simple coloring; and the handling so perfect that nearly all his pictures are in excellent condition after a hundred and sixty years. He painted many portraits which remain in private hands, but the more important of his descriptive or satirical paintings, usually in series, are in public buildings in London, as the National Gallery, the Soane Museum, and two of the ancient hospitals. Next to him must be mentioned Thomas Stothard (1755-1834), owing to his extraordinary productiveness and facility less remarkable as a painter than as an illustrator through his somewhat mannered, yet vigorous drawings, stamping him a sort of English Chodowiecki. Of his nearly five thousand drawings about three thousand were engraved.* A similar course was pursued by William Blake† (1758-1828), who at the same time worked as an engraver on copper and, notably, has furnished the illustrations to Young's "Night Thoughts," as well as a series of plates for the Book of Job, and another series of illustrations to Dante's "Inferno." Many of his compositions exist in form of small water-color drawings in books of his own making.

Other painters of the close of the century are John Singleton Copley (1713-1815), John Russell, miniaturist (1744-1806), John Hopner and George Morland, portrait painters, who died 1807 and 1804, and the landscapist, John Crome, called "Old Crome" (1769-1821).

E.—PAINTING IN GERMANY.

In Germany, toward the close of the sixteenth century, painting had lost every trace of the native national tradition, and had altogether degenerated into an affected, manneristic imitation of the Italians. The most melancholy instances of this tendency were apparent in those artists who, like Johann Rottenhammer of Munich (1564-1622), followed the Venetian school. The only exception to this rule was the excellent Adam Elzheimer of Frankfort-on-the-Main (1574-1620), whose dainty little historical pictures from the Bible or ancient history are executed with the delicacy of illuminations, and betray a high artistic taste. As a general thing, his figures

* Mrs. Bray, "The Life of Th. Stothard"; London, 1851.
† A. Gilchrist, "The Life of W. Blake; Pictor ignotus"; 2 vols., London, 1863; 2d ed., 1880.

are nothing more than an excuse, as it were, for the richly wrought-out landscape, which he frequently represents in moonlight or in artificial light; so that this excellent artist assumes a high rank among his affected contemporaries as one of the earliest masters of landscape. Some of his rare pictures may be found in the Städel Museum at Frankfort, in the Pinakothek at Munich, in the Louvre, and in the Museum at Vienna.

In the course of the seventeenth century, art attains a somewhat greater originality in such artists as Joachim von Sandrart of Frankfort, Carl Screta of Prague, and Johann Kupetzky of Hungary, and finally develops a gifted but strange and irregular realist in



Fig. 619. Genre Scene. By Chodowiecki.

Balthasar Denner (1685-1749). Nevertheless, these are only occasional efforts, which spring up here and there without foundation in the national life or common tradition. In the eighteenth century, also, some isolated instances of respectable talent may be noted here and there, such as the very skillful and remarkably productive eclectic artist Christian Dietrich (1712-74), and Tischbein the elder, and Bernhard Rode, painters bred in the French school. Raphael Mengs (1728-72) prepared the way for a return to the ideal style induced by Winckelmann's archeological works and his influence; but this tendency was still too much fettered by academic mannerism to exercise a

Picture called L'Amour au Théâtre Français, by Jean Antoine Watteau (1684-1721). *This picture is in the National Museum in Berlin. It is one of those pictures, the production of which by Watteau and his followers gave them the title Peintres des Fêtes Galantes. They seem to have but little significance, and because they represent nothing of importance and are neither patriotic nor expressive of domestic sentiment or religion, are slightly considered in modern times except by students of the art of painting, who must always respect so masterly a technician and so charming a colorist as Watteau.*



WATTEAU

"THE FRENCH COMEDY." FROM THE PAINTING IN THE ROYAL MUSEUM, BERLIN

thoroughly revolutionizing and revivifying effect upon German painting. Among the portrait painters of this time the charming Angelica Kauffmann (1742-1808) should be mentioned, as well as Anton Graff. The first genuine regenerators of German art will be mentioned later: see chapter on the nineteenth century; but one artist of grace and delicacy must be named here. Daniel Chodowiecki, who was born in Danzig in 1726, and died in Berlin in 1801,* at first devoted himself to portraiture as a miniature painter. He found his proper field in etching and engraving on copper, which he utilized mainly for purposes of illustration. There are recorded 2,012 plates by his hand, and in these little spirited studies he has described the life and manners of his age with unsurpassable keenness of observation, genially and at the same time harmoniously (Fig. 619). There are also extant a few oil paintings by him. Free from the mannerism of his time, this self-reliant artist attained a naturalness reached by no other artist of that epoch.

F.—PAINTING IN FRANCE.

The French painting of this entire period shows the lack of well understood and generally accepted subject. There is nothing to replace the ecclesiastic and legendary painting of the Middle Ages and the fifteenth century, and genre, landscape, flowers and the like are added to the mythological world to give the artists their theme. Moreover, for the first half century a characteristic national basis is wanting as well as in contemporary German art. But the more purely artistic side of art makes great advances in the work of such men as painted in France, from the time of Claude and Poussin to that of Watteau and Chardin, and throughout the epoch there are some conspicuous instances of talented artists whose productions have proved themselves worthy of more than the passing admiration of their own day.

Simon Vouet (1590-1649) painted religious and allegorical pictures, and was famous as a portrait painter. There are twelve pictures by him in the Louvre; and others in the Uffizi, Florence, and in most of the great museums of Europe. He remains almost alone among the French of his time as a realist of the school of Caravaggio. Nicolas Poussin (1594-1665) holds the first rank, having introduced a style resembling the antique methods in his Biblical compositions

* Chodowiecki's "Künstlermappe"; Berlin, 1885, folio. Chodowiecki's "Reise nach Danzig"; ibid. Engleman, Chodowiecki's "Sämmtliche Kupferstiche." Cf. also illustrations in Lübke's "History of German Art"; Stuttgart, 1890.

(Fig. 620), which invariably start from a dignified and great conception, and combine a lofty type of beauty with pure nobility of form, but betray, just as contemporary French tragedy does, a certain brilliant and deliberate coolness. Philippe de Champaigne (1602-47), a citizen of Brussels, is chiefly known as a portrait painter, but he painted also large ecclesiastical pictures, and was painter to the Queen of France under Louis XIV. He was a most diligent and productive painter. Nearly all his life was spent in quiet work in Italy; but in spite of this, his work is to be found rather in London, Dresden, St. Petersburg, and especially in the Louvre—although there are noble pictures of his in the museums of Rome.



Fig. 620. Moses at the Well. By Nicolas Poussin.

Eustache Le Sueur (1617-65) was a pupil of Simon Vouet. Large religious pictures, in the style, intellectually, of the earlier Roman school, were painted by him in great numbers, but a chilly, inartistic formality too often inspires them. He is still remarkable for the feeling displayed in his works, especially in scenes from monastic life. Another admirable portrait painter was Pierre Mignard; and he gave his attention also to the elaborate decorative work of the famous reign of Louis XIV. Charles Lebrun (1619-90), notwithstanding great artistic endowments, was spoiled by a somewhat theatrical pathos, and hastened by his powerful influence the tendency to painting wholly decorative. In the eighteenth century this intrinsically

Sea piece (marine), by Salvatore Rosa (1615-1673). This picture is in the gallery of the Pitti Palace in Florence, and is over twelve feet long. Even more perfectly than Claude Lorrain, Salvator is the embodiment of that spirit in landscape painting which ignores fact and probabilities alike, drawing from nature only those general truths of color and light which attract the composer. In color he is not the equal of Claude; as to the composition in line and mass it will always be a matter of disagreement as to the relative excellence of the two.



SALVATOR ROSA

A MARINE PAINTING IN THE PITTI GALLERY, FLORENCE

unpoetical and outwardly unimpressive style attained its culminating point in the so-called "Painter of the Graces," François Boucher; while yet there was developed under that artist's influence a school of painting most appropriate to the gorgeous interiors where it found its home. Paintings on door panels, in over-door frames, on the large coves of ceilings, and on the ceilings themselves were most admirably in harmony with all their surroundings, which, indeed, they largely controlled. Many easel pictures by him exist, of which the Louvre possesses a dozen. In the branch of portrait painting Hyacinthe Rigaud is the only distinguished artist, his spirited likenesses belonging to the best productions of his time.

Such work as Boucher's belongs in truth to genre painting; and earlier French masters in this department were the three brothers Le Nain, whose time of production was approximately from 1620 to 1660. The scenes they represented were very like those of the contemporary Dutchmen.

Jacques Callot (1594-1639) is a profound and original master of the genre school. Though but little known through his pictures, and of little importance as a painter, he treated an immense variety of subjects in his etchings, and this with an acuteness of observation, a wealth of inventive genius, and a vigor of somewhat savage humor unequaled by any artist before or since his day. The wild war-scenes of his time are depicted by him in a series of pictures called "Misères et Malheures da la Guerre," and rightly admired for the spirited freshness of their style. He has also left us a number of humorous, fantastic masquerading scenes, gala processions, and mummeries of all sorts, and many other works of exuberant and irresistible humor.

The later genre painting of France* takes quite another direction. Antoine Watteau (1684-1721) reproduced in his pictures the pursuits of the aristocratic French society of his day, especially its affected fashion of playing at pastoral occupations and Arcadian idyls, and painted such scenes with a peculiar elegance, exquisite daintiness, and extraordinary pictorial skill.

It was by a natural reaction from the labored academic shallowness which had dominated French painting under Louis XIV. that art turned now to the presentation of real life. If, on this road, it finally degenerated into luxuriance, frivolity, and voluptuousness, it followed therein merely the impulses given it by reality under the Regency and still more under the profligate court rule of Louis XV. Watteau can

* Edmond and Jules de Goncourt, "L'Art du dix-huitième Siècle" (2 vols., Paris, 1873; 3d edition 1880-82), contains valuable notices of Watteau, Chardin, Boucher, Greuze, Prudhon, and others. Arsène Houssaye, "Histoire de L'Art Français au dix-huitième Siècle"; Paris, 1860. Dilke, Lady, "French Painters of the Eighteenth Century." Brownell, W. C., "French Art"; enlarged edition, 1901.

hardly be accused of helping in any such decline. Although representing the courtly scenes demanded of him, he did this with perfect purity and simple charm; and his art as a practical painter is of the most refined and subtile which we know. Even with his somewhat inferior imitators, Nicolas Lancret (1690-1743) and Jean Baptiste Joseph Pater (1696-1736), *"les peintres des fêtes galantes,"* this polite art remained within proper bounds. It bears the mark of being a continuation of those brilliant prototypes of the Renaissance epoch which showed an enhanced vitality in the work of Titian and Paolo Veronese; and again of a period exuberant with strength when a full enjoyment of life was exalted in such representations as the Garden of Love by Rubens. It is true that the dainty, coquettish little faces with the stereotyped smile of delight are the expression of an epoch which knew no ideals beyond the fleeting intoxication of sensuous enjoyment. The contemporary success of these painters was speedy and complete. It is well shown in the making by Frederick the Great, King of Prussia, of a collection of the best pictures by Watteau, Lancret, Pater, Chardin, and their contemporaries, which are preserved in the Palace of Sans Souci at Potsdam. Apart from these the Louvre possesses the best examples of this school; the *collection Lacaze,* bequeathed to the Louvre in 1869, containing by itself a great many paintings by Watteau and his contemporaries and rivals.

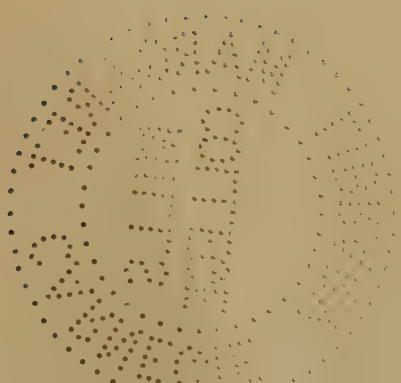
Carle Van Loo (properly Charles André, 1705-65) and his brother Jean Baptiste were taught in Italy, and afterwards painted, the one in Paris, the other in London, with great success as portraitists and as painters of mythological and historical subjects. Jean Honoré Fragonard (1732-1806) was taught in the atelier of Boucher and in Rome until 1765. In his hands art degenerates into an uncurbed lascivious play, which, however, was found compatible with serious technical achievement. It is significant enough of the taste prevailing recently in Paris for fine art considered by itself and without regard to subject, that these representatives of a fashionable art which was forgotten in the strenuous time of the Revolution, have obtained a new prominence. Side by side with this, however, another tendency held its own, which led to the depicting of the life of simple domestic circles in cozy family scenes. This art, proceeding from Dutch genre painting, but laying stress upon bringing into relief the virtuous and touching traits, perhaps not quite unintentionally, is represented especially by Jean Baptiste Simeon Chardin (1699-1779) and Jean Baptiste Greuze (1725-1805), whose kindred descriptions, although inclining to sentimentality, are full of pictorial charm and still hold their own; while Chardin made a specialty of genial domestic scenes, and Greuze adopted the same field, though the latter

Painting called The Broken Pitcher, by Jean Baptiste Greuze. The picture is in the Louvre Museum in Paris, but there are replicas of it and it has been often engraved.



GREUZE

"THE BROKEN PITCHER," FROM THE PAINTING IN THE LOUVRE, PARIS



has a tendency to sentimentalism in his paintings, charmingly picturesque as they are.

There were, besides, several French masters who rose to the highest importance as interpreters of the Italian landscape style. The oldest among these was Nicolas Poussin (1594-1665), who was also known as an historical painter. He may be specially named as the creator of the heroic landscape, so called, not only because its accessories were usually borrowed from the heroic myths, but because of its grandly impressive style, harmonizing with its subjects. In these works the more delicate play of light and atmospheric effect is treated with less attention, and the coloring, indeed, has a dry and even harsh character; but the mighty masses of foliage, the free undulations of the mountain lines, and the rich antique architectural grouping give them great dignity and impressiveness.

Starting from the same general conceptions, the son-in-law of Poussin, Gaspard Dughet (1613-75), who also took the name of Poussin, reached a still loftier place. With a like talent for noble conceptions and composition on a grand scale, he combined great freedom of atmospheric treatment and the boldest possible management of shifting atmospheric effects; and he often produced exquisite results by the living freshness of his foliage, his fine gradations of perspective, and the strong development of his middle ground. The Doria Gallery in Rome is rich in great works by this master; though, unfortunately, those executed in oil colors have been more or less injured by the subsequent darkening of the foliage masses. The numerous landscapes with accessories from sacred legend which adorn San Martino dei Monti in Rome are also by him. There are also a great number of his pictures in public and private collections in London.

But Claude Gelée—called, from his birthplace, Claude le Lorrain, or simply Claude Lorrain (1600-82)—penetrated more deeply than any other master of the time into the mysteries of nature; for he attains a height of beauty in the magic play of his sunlight, in the melting softness of his dewy undergrowth, in the charm of a delicately vanishing distance, as intangible as a perfume which soothes the soul like the solemn peace of an eternal sabbath. With him all is glory and light—the unclouded purity and harmony of the primal morning of creation in Paradise. His masses of foliage are of magnificently fresh and luxuriant growth, interwoven with threads of golden light, even where the shade is deepest: though such foliage serves the purpose only of a powerful frame for his background; since, with freer sweep than in pictures by other masters, the glance includes a middle distance (Fig. 621) richly worked in, with a far-

off, delicate background, whose airy limits float in a golden haze. Among his numerous works, the earlier possess a warmer tone; while the later are somewhat cooler, though not less delicate and distinct in rendering. His pictures are found in nearly all the great galleries, especially in those of the Doria and Sciarra Palaces at Rome, in the Louvre at Paris, in the Hermitage at St. Petersburg, and in the Galleries at London and Dresden. Not everything that bears his name is genuine, for even during the master's lifetime his style



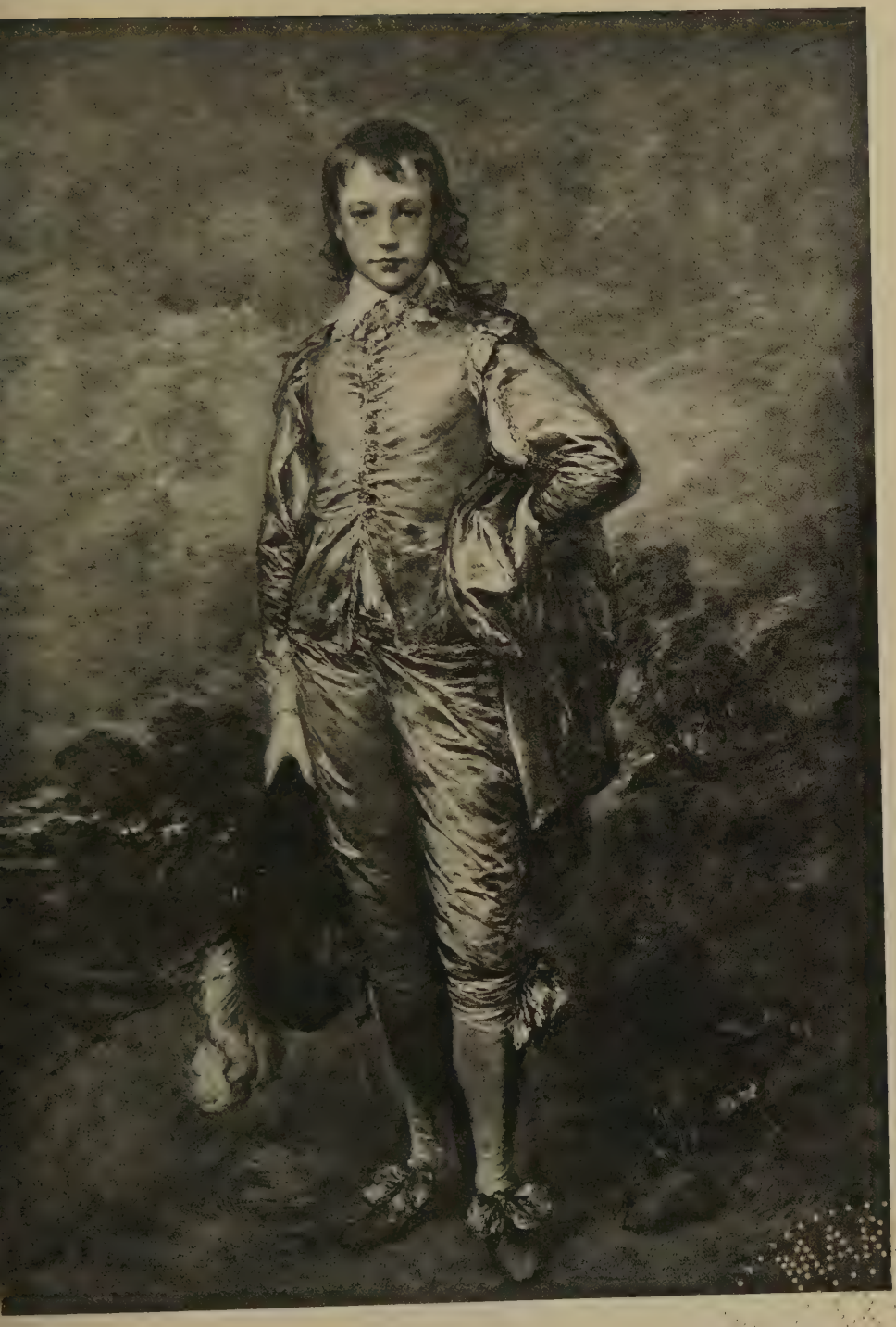
Fig. 621. Landscape. By Claude Lorrain.

was largely imitated, and many works were sold under his name that were not his. This circumstance induced him to prepare sketches of his collective paintings and to gather them in a special volume, which he called "Liber Veritatis" ("The Book of Truth"). This is now in the possession of the Duke of Devonshire, and facsimiles of it have been published.*

Among the imitators of Claude, his pupil, Hermann Swanefeld, a Netherlander, follows most faithfully in the master's style, repeating

* R. Earlom, "Liber Veritatis; or, A Collection of Prints, after the Original Designs of Claude le Lorrain," etc.; London, 1777-1819. [The plates of the "Liber Veritatis" have been reproduced by photography, and published by the London Autotype Company.]

Portrait of Jonathan Buttall the younger, by Thomas Gainsborough (1727-1788). *It is the picture called The Blue Boy, and is in the possession of the Duke of Westminster. The tradition is that the picture was a deliberate challenge to those who had asserted that strong and brilliant coloring could never be established with blue or green as the principal hue, and that warm colors should be the most important. The picture is a consummate piece of Gainsborough's strong and delicate art.*



GAINSBOROUGH

"THE BLUE BOY," FROM THE ORIGINAL IN THE GROSVENOR GALLERY, LONDON



him especially in admirable landscape etchings. Another Fleming, Johann Both, distinguished himself by the production of particularly well-conceived and nobly executed landscapes on a large scale, in the Southern manner. The numerous productions of Adam Pynacker and many other Flemish masters who followed in the footsteps of the great artists are similar in style, though lower in significance, and frequently running into superficial and decorative effects. The fact must not be overlooked that this ideal landscape style is prone to degenerate into merely decorative painting of but little significance for the simple reason that it generalizes natural forms, and often loses sight of the characteristic significance of the individual detail in the effort after the beauty of the composition as a whole. Among those who employed this style in the delineation of Northern scenery, Hermann Zachtleven (Sachtleeven, Sastleben) deserves particular mention. Salvator Rosa (1615-73), also conspicuous as a genre and portrait painter, occupied a high, independent position as a landscape artist. In many pictures he certainly seems to follow Claude; but in others, again, he shows a remarkably bold, emotional conception of grand natural scenery, delighting in the delineation of dreary wildernesses and deserts, which he likes to people with bandits and other uncanny characters. He knows how to depict with masterly force the mighty power of the elements let loose, the turmoil of a fierce and storm-lashed sea, the gloom of precipitous rocks and frightful abysses. Vigorous pictures of this class may be seen at the Louvre in Paris, in the Colonna Gallery at Rome, in the Berlin Museum, and elsewhere.

In the eighteenth century this ideal style of landscape was still practiced, especially by the French artist Joseph Vernet (1714-89), who showed great skill in the delineation of wild storms at sea. England had at the same time, in Thomas Gainsborough, a painter who successfully combined a fresh, brilliant delineation of the landscape in his native land with the strictest principles of the idealistic styles.

Chapter VII.

ART IN THE NINETEENTH CENTURY.*

First Part—1790-1860.

IN endeavoring to consider briefly the art of the present, as conclusion to our survey of the history of art, we must, first of all, call attention to the fact that the moment has not yet arrived for a complete historical presentation of the subject. It is true, the artistic development of our own epoch has passed through nearly half a century, showing constant vigor and versatility; and has given us a world of creations of many kinds as evidence of its activity. But this movement has not yet reached its goal: it still goes on with unwearied aspiration; and a final judgment of its results is therefore, as yet, impossible. By following the lessons of history, however, and by adopting the standards we have derived from their study, we can at least analyze the progress of the art of our own age down to the present time, and assure ourselves of the results thus far attained.

A just estimate of the art of to-day is especially difficult because we are in a transition period, full of sharp contradictions, out of which a future of really strong achievement can be developed only after much effort and struggle, and also because our interest in this development is of altogether too personal a nature to insure a dispassionate and fair investigation. The mighty convulsions which shook the political system of Europe to its center toward the end of the preceding century, and formed it altogether anew, were accompanied by similar phenomena in the history of art. But in these new paths art has been exposed to many fluctuations, which increase the difficulties of a calm survey. How many and how various are the influences brought to bear upon the productiveness of to-day by the position which our own time, with its historical criticism, occupies in relation to the past! The taste for historical study, only recently fully developed, enables us to attempt a general survey and analysis of by-

* Muther, R., "The History of Modern Painting" (translated from the German). Rosenberg, A., "Geschichte der Modernen Kunst." Redgrave, "Dictionary of Artists of the English School"; "A Century of Painters of the English School." Springer, A., "Die bildenden Künste in der Gegenwart." Förster, E. J., "Deutsche Kunstgeschichte." Reber, Fr., "Geschichte der neueren deutschen Kunst."

gone phases of civilization. While the rich life of the past is lost to the senses, it still has its influence on the thought, and even on the feeling, of the present; and although a great many important and indispensable incentives are gained, there will also arise numerous inevitable errors, since it is impossible to say just how great the influence of this element should properly be. The reasoning faculty is more active than ever before under the influence of this historical habit of thought, and disturbs continually the peaceful mood of the creative fancy. At the same time an individual freedom is promoted, which feels itself delivered from the bonds of tradition, and follows its own bent as far as its own strength will carry it.

But our age also offers to art much that is new in the way of actual material. A truer historical taste has, for the first time, given us a school of historical painting in the true sense of the word, which understands its task more correctly than ever before, and which aims at reflecting the conflict of intellectual forces amid all the phenomena incident to different periods. At the same time, our insight into the circumstances of our own environment is quickened, and the sphere of representation enlarged and enriched on all sides. Moreover, the intense activity that prevails in the study of nature has given to the landscape painter an altogether new point of view, from which he gains a deeper insight into natural laws, which leads him to new results, in the more exact characterization of details, and the more distinct rendering of all that belongs to the physiognomy of each particular landscape. Still it cannot be denied that, for all these zealously followed methods, the art of to-day has but a narrow basis and an insecure foundation; and that the spiritual side is often weakened by the material, and the harmony of the whole disturbed by a too great attention to mere details.

On the other hand, the art of to-day has to some extent regained the great advantage which must accompany the exercise of all healthful art: that of not being merely—as was always the case during the eighteenth century—an article of luxury for an exclusive class, a costly pleasure for persons of high culture. Instead of this, it has become in some of its forms the expression of popular thoughts, ideas, and interests. The several arts, to be sure, pursue those independent careers, apart from each other, which modern progress has made their prerogatives ever since the sixteenth century. But they no longer remain completely separated from one another; their isolation ceases where large public interests are concerned; and Sculpture and Painting have shown a tendency to become once more the noble handmaids of Architecture. Thus the arts may once more embrace the lofty mission of interpreters of the life of an entire peo-

ple; they do not cease to clothe its religious aspirations in a garb of beauty; already they glorify its historic memories, and reflect the national spirit itself in an ideal mirror.

The part which the different nations play in the promotion of the art of the present day is of especial significance. Germany was found early in the work of the new development. The way to this was paved in the preceding century, when, although a few individual artists everywhere endeavored to break away from the prevailing mannerism by a conscientious study of nature, still the actual emancipation was accomplished by the inspiration of Winckelmann's* genius, who directed the attention of the world to the true understanding of the masterpieces of classical antiquity, and revealed the long-disused fountain from which Art was once more to draw health and youthful vigor. The French accompanied the Germans in a similar revival of the antique, aiming at the restoration of Art to her former earnestness, depth, beauty, and grandeur. Painters and sculptors vied with each other in imparting to the first epoch of this resurrection of Art an exclusively antique stamp; but a new impulse, a national basis, was required, in order that Art might accomplish a truly vigorous and independent development. This essential condition of existence was attained only when the nations of Europe, oppressed by Napoleon's dominion, began to feel their own strength, and to throw off the yoke of foreign rule. Since the final pacification (1815), there has existed in Germany, as in France, a national art, which has conceived and executed its special tasks in a spirit of distinct and sharply defined originality. Belgium and Holland have also enjoyed, since that time, a renewal of their national art life; and England, to a greater extent than in all the preceding centuries, has shown the working of an independent artistic, creative power, which has accomplished admirable results in many fields. The South falls behind the other countries in artistic creations. During the years 1815-1850 neither Spain nor Italy has sent forth any works of great importance; and the influence which Italy still exerts, although in a minor degree, upon the artistic culture of the present day, is due entirely to her incomparable collection of the treasures of former ages.†

ARCHITECTURE—1790-1860.

The exploration of Greece, and the conscientious account of her monuments, accomplished by Stuart and Revett in the latter part of

*Johann Joachim Winckelmann (1717-1768), archæologist especially in Greek antiquities, called the father of archæology.

†There are increasing signs, since the political emancipation of this beautiful land, that the rich genius of the nation is tending toward a regeneration in art. See the second part of this chapter.

Independence Hall, Philadelphia (the old State House), built 1732-1735. *The tower is of somewhat later date. This, as a piece of interesting Georgian architecture, is attractive to students of the art, while, of course, its associations make it doubly interesting.*

The new City Hall of Philadelphia, Pa.; the great mass of buildings which have been called more commonly "The Public Buildings." The structure was completed about 1890. *The tower with a colossal statue of Benjamin Franklin on the top is one of the very loftiest masonry buildings in the world, reaching the height of* 510 *feet from the pavement, a height exceeded only by the tower of Cologne Cathedral, according to the measurement generally given* (511 *feet*), *and by the Washington Monument at Washington, D. C., which is a plain granite obelisk.*





PHILADELPHIA

INDEPENDENCE HALL

CITY HALL

the eighteenth century, constituted an event of great importance in the history of modern architecture. Up to that time the classical architecture had only been known as it had been adopted by the Romans in a changed and coarser form. Now, for the first time, ancient Greek architecture was presented in its incomparable beauty. For the first time its simple laws were grasped, and its pure, harmonious lines appreciated, and the severe unity of the style understood. But a master of unusual endowments was required to put into tangible shape the results of these newly acquired observations. Karl Friedrich Schinkel (1781-1841) did this for Germany, and perhaps no other single architect achieved so much in the direct classical way; but

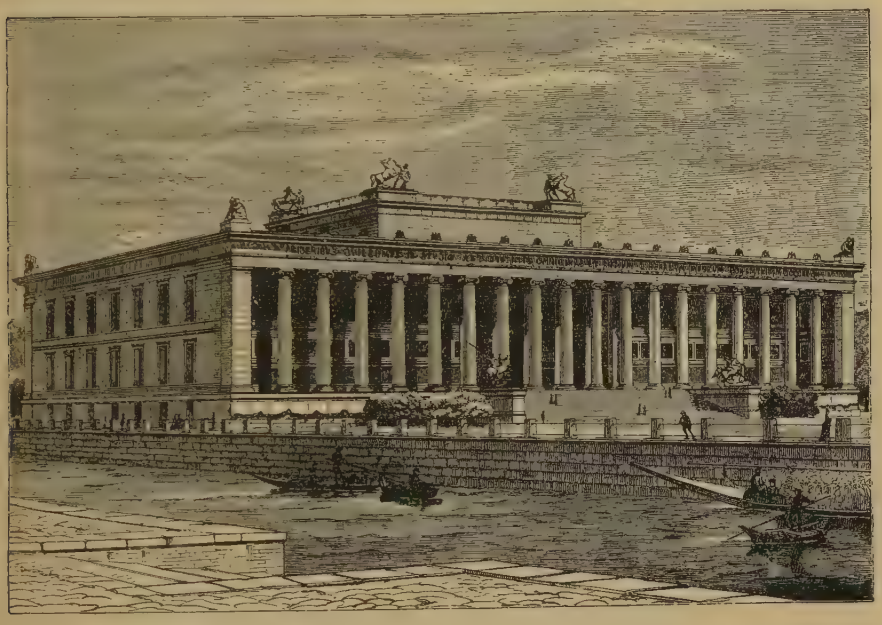


Fig. 620. Royal Museum in Berlin. (Schinkel.)

the reader should compare what is said of French and English work in Greek styles. Schinkel's intelligence grasped the Grecian architectural forms, not as detached portions, but as living members of an organism; the laws of which he expounded, and in whose spirit he composed new and splendid works. His masterpieces, the Theater and the new Guard-house and the Old Museum (see Fig. 620) at Berlin, are buildings modified to fit the requirements of modern life, but conceived in the spirit of Hellenic art. In other creations of his, notably in the Academy of Architecture (Bauschule) in Berlin, he

laid the groundwork for a progressive architectural development. He fell back upon the healthy tradition of the national brick buildings, abandoning the dignity of the antique treatment of form for a freer style which he could combine with the results of the later style of construction. He built many and very important buildings in Berlin, Dresden, Potsdam, Leipzig; and country houses in many parts of Germany. The theories and example of Schinkel bore fruit, after the artist's death, in the works of his most important pupils—Ludwig Persius (1804-1845), August Soller (1805-1853), J. H. Strack (1805-1880), F. A. Stüler (1800-1865), to the last of whom we owe the new Museum at Berlin, the cupola of the palace in Berlin, and the palace at Schwerin, begun by Demmler. With these Friedrich Hitzig (1811-1881), who designed the new Exchange (Börse) at Berlin, was associated in private buildings, and Eduard Knoblauch (1801-1865), the architect of the new Synagogue and the Hotel of the Russian Embassy in Berlin. These artists carried out Schinkel's plans vigorously, and accomplished a great deal that was admirable, especially in the exquisite delicacy of their detail and of their ornamentation generally. The attempt to use the columnar style only was more seriously made by these men than elsewhere in Europe. The same attempt is made now, more than half a century later, in the United States.

In the next generation, Richard Lucae (1829-1877), the architect of many private buildings and of the Theater at Frankfort-on-the-Main, together with Martin Gropius (1824—), both artists of great talent and artistic energy, carried still further the development of this school, striving, at least in public buildings, to use a purely classic style; although the distinction could not be maintained between newly studied copies of the ancient Greek and those of the neo-classic Italian styles. Other artists—for instance, Kyllmann and Heyden, Ende and Böckmann—adopted the style of the Renaissance.

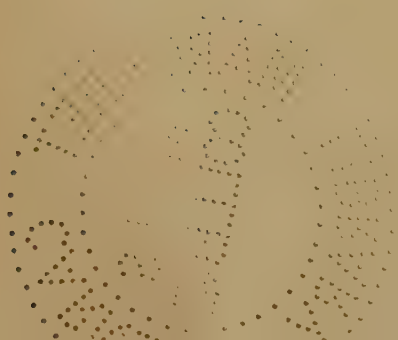
The activity in architecture which was developed about the same time in Munich, in consequence of the unusual love of art displayed by King Ludwig I. (abdicated 1848), was less consistent and uniform, but very fruitful of important results in another direction. Perhaps no other monarch has ever fostered art with the same insight, comprehensiveness, and thoroughness. While most princes and patrons have simply employed art as the plaything of their idle moments, or for their private gratification, King Ludwig I. may claim the immortal glory of having correctly grasped its lasting national significance. In uniting all the arts in carrying out magnificent undertakings, he restored that bond of common union which had been so long severed. Architecture once more assumed the central position, about which all

The Imperial Opera House at Vienna in Austria, built 1861-1869 *by Van der Nüll and Siccardsburg, each of whom died before the building was completed. The statues in the open arches are by Ernst Julius Haehnel of Dresden (born* 1811*). The building is an admirable piece of design in the style of Italian Renaissance, and deserves the more credit because it was built at so early a date.*



VIENNA

THE OPERA HOUSE



the other arts vied in fresh and vigorous rivalry as to who should best serve and help her. Branches of art which had been almost lost sight of—such as the technique of fresco, and painting on glass—were revived or rediscovered. Other branches, which had been pursued hitherto only under great difficulties—as, for example, casting in bronze—were now carried on with vigor; and a new growth succeeded the profound deterioration of the artistic handicrafts. Among other Munich artists, Leo von Klenze (1784-1864) was a leading representative of the antique style and the styles derived from it. His work is perhaps inferior to that of Schinkel in loftiness and purity, although bearing many traces of Schinkel's influence. He left to Munich some buildings of Greek design of imposing plan and of genuine monumental composition, such as the Glyptothek (see



Fig. 621. Glyptothek, Munich.

Fig. 621), the Ruhmeshalle, or Hall of Fame (see Fig. 622), and the Propylæum. In these there is far more variety and play of fancy than in the Northern school of Schinkel. Klenze might have built up a school of modern Greek design, had such a thing been possible. In the great Walhalla near Ratisbon he put an admirable Greek temple-like exterior to a domed Roman interior—much as the builders of the Madeleine in Paris had done; and again, in the old Pinakothek in Munich he was compelled to quit Greek for another style, and used sixteenth-century Italian with great effect. He designed also the Befreiungshalle or Hall of Liberation (see Fig. 623), built at Kelheim in Bavaria to commemorate the fiftieth anniversary of the battle of Leipsig.

Friedrich von Gärtner (1792-1847), on the other hand, is a representative of Romanticism. This tendency, which has played so important a part in our modern literature also, was first called into being in Germany by the war of liberation, and was greatly encouraged by the quickening of the patriotic sentiment of the nation. As in the realm of poetry there was a return to the national mediæval poems of Germany, so in art there was a zealous revival of the study of the great monuments of the period. Gärtner favored the



Fig. 622. Rumeshalle, near Munich. (Klenze.)

Romanesque style, which he embodied in a number of buildings, among which are the Church of S. Louis (Ludwigskirche), and the Library, the University, and the Hall of the Marshals—all in Munich and all stately buildings, although, perhaps, the details are lacking in delicacy of conception. Even the remarkable five-aisled Basilica (Church of S. Bonifacius) built about 1840 by Ziebland (1800-73), bears the Romanesque stamp (see Fig. 624); while Ohlmüller's church in the Au suburb represents the revived Gothic style.

On the other hand, the classically educated Theophil Hansen (1813-1890), trained by the Greek buildings at Athens—in which city he rebuilt, with the old material, the Temple of Nike Apteros—

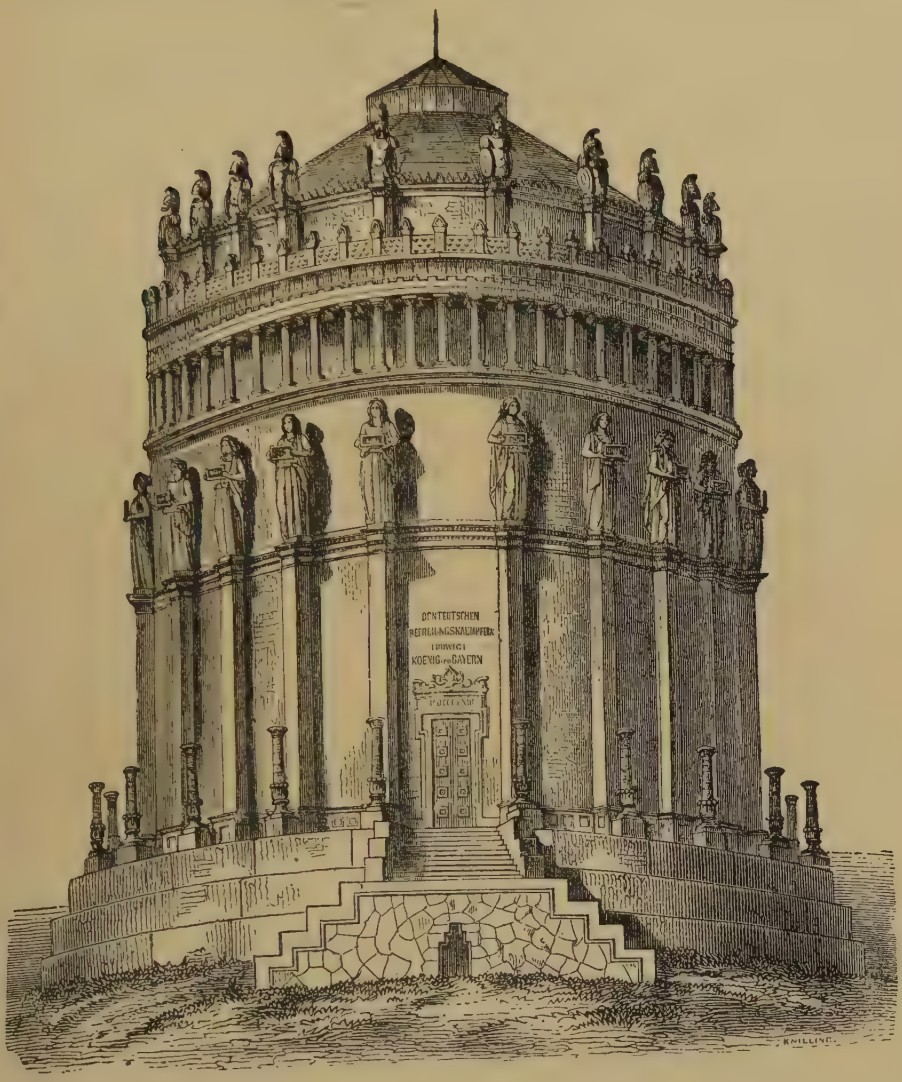


Fig. 623. Hall of Liberation. (Leo von Klenze.)

adopted in addition to a refined Byzantine style—as in the Church of the Greek Separatists—a noble Renaissance manner, modified by the study of Grecian art. In Vienna he built, partly in association with Förster, the Parliament House, the Todesco Palace, the Evangelical

School, the Academy of Fine Arts, the Music Hall, the Palace of the Archduke William, and other structures.

J. F. Eisenlohr, at Carlsruhe, who died in 1853, inclined strongly to the Romanesque style, but used it with special delicacy and spirit, as may be seen by the Main Station which he designed for the Baden Railway. Hübsch, on the other hand, also a Carlsruhe artist (1795-1863), developed an independent manner of his own, in which the Romanesque tendency is modified by modernism. This is shown in his numerous works, the Carlsruhe Theater, the Kunsthalle, and the Orangeries; also in the Trinkhalle in Baden and the church at Bulach.



Fig. 624. Church of S. Bonifacius, Munich. (Ziehland.)

In Dresden, the Renaissance has prevailed almost exclusively from an early period; and the gifted architect Gottfried Semper (1804-1879) has illustrated this style in a number of important works, and advanced it to a further stage of development by employing in it a delicate Greek sense of form. The central building of the Polytechnic School in Zurich is in a bolder and more imposing style, as are also his plans for the opera-houses at Rio de Janeiro and at Munich. In Stuttgart, also, the Renaissance has been successfully adopted by Christian Friedrich Leins in various structures, notably in the Villa of the Crown Prince (the present King). The Polytechnic School and several private buildings in the same city, by Josef von Egle (1818—)

The State House in Boston, Mass. This famous work, erected in

Trinity Church, Boston, Mass. The porch forming the west end and very prominent in the picture is the work of the firm of Shepley, Rutan & Coolidge, about 1896, *but the church itself with the parsonage house at the left, is the work of Henry Hobson Richardson, of whom there has been mention in connection with the building of the Albany Capitol. The central tower is studied from the Cathedral of Salamanca in Spain.*

The State House in Boston, Mass. This famous work, erected in 1795 *by Charles Bulfinch, is the most frequently mentioned of the Old Colonial or Georgian buildings of the United States, but it is hardly the equal of some of them in graceful proportions. As a notable historical monument it will always command respect. Very extensive additions have been made in the rear (but not seen in this picture), to supply the needs of the growing commonwealth of Boston.*





BOSTON

TRINITY CHURCH (UPPER)
THE NEW STATE HOUSE (LOWER)



are equally admirable; and there are others, by A. Gnauth, inclining somewhat to the *baroque,* such as the Villa Seigle and the Vereinsbank of Württemberg. Ludwig Bohnstedt (1822—) is another of the best Renaissance architects, who has worked in Russia, and in later life has made the prize design for the Parliament House in Berlin. Finally, we have J. Raschdorff, whose artistic, spirited buildings—the Theater in Cologne, the Industrial School and the Library of the Board of Education in the same city, and the Gymnasium and Banks in Bielefeld—show a free adaptation of the French and German Renaissance. The latter has obtained dominion with surprising unanimity in the north and south, in the east and west, in almost all the larger German cities; and although a few adherents of the Gothic, like the talented Johann Otzen, distinguished especially in church architecture, would fain revive the tradition of the Middle Ages,

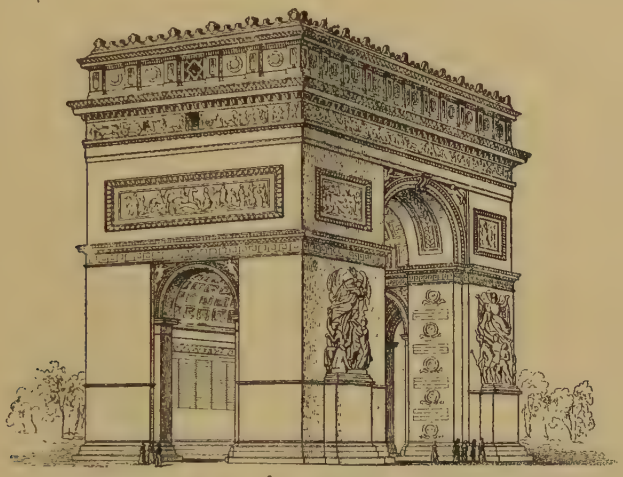


Fig. 625. Arc de l'Étoile in Paris. (Chalgrin.)

this tendency in secular architecture seems too alien to the conceptions of our time.

The disciples of the classical and the Romanesque schools have been in more decided opposition to each other in France than in Germany. The classical tendency, represented by Percier and Fontaine (Charles Percier, 1764-1838; P. F. L. Fontaine, 1762-1853; associated from about 1798), was very generally adopted and retained there until after the middle of the century. During the era of the first Napoleon the gorgeous forms of Roman architecture were chiefly employed, forming an appropriate, if somewhat theatrical, expression of the spirit of modern Cæsarism. J. F. T. Chalgrin's Arc de l'Étoile (see Fig. 625), the largest by far of all memorial arches,

is chiefly valuable for its noble sculptures, but it has a certain dignity of design. Barthélemy Vignon's Church of the Madeleine in Paris (see Fig. 626), is among the most superb monuments of that day; a huge temple of the Corinthian order with an effective peristyle, and the interior effectively vaulted in cupolas. On the other hand, a vigorous movement was begun by the Romanticists, among whom we find such brilliant names as Jean Baptiste Antoine Lassus (1807-1857) and Eugène Emanuel Viollet-le-Duc (1814-1879). The Gothic style of the thirteenth century was inscribed upon their banner, and they were untiring in their endeavor to introduce the forms of the age of St. Louis into the life of the present. The Church of

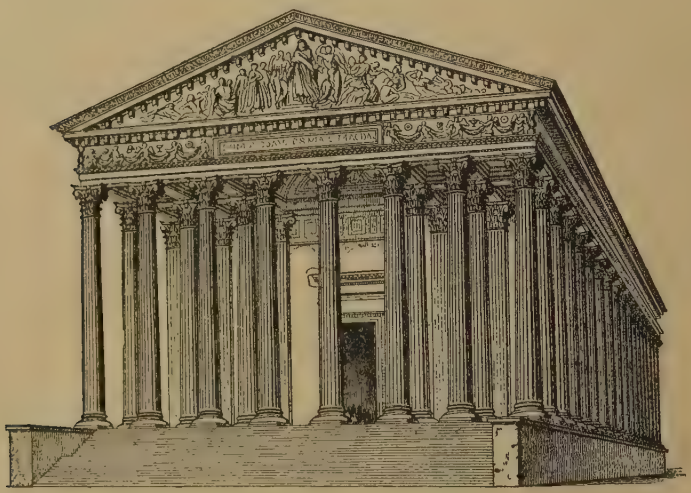


Fig. 626. Church of the Madeleine, Paris. (Vignon.)

S. Clothilde is a rich structure in this style, built after the plans of the German architect Franz Christian Gau (1790-1854). These efforts of the modern disciples of the Gothic were opposed with equal energy and artistic vigor by the adherents of the classical tendency, whose aim is to revive the noble simplicity of Grecian forms, sometimes uniting with them, in ecclesiastical architecture, a return to the plans of ancient Christian churches. The basilica-like church of St. Vincent de Paul, by Jacques Ignace Hittorf (1793-1867), and that of Notre Dame de Lorette, by L. H. Lebas (1782-1856), illustrate this tendency, and each is a most interesting study of an early Roman basilica. For secular buildings the splendid decorative French Renaissance of the sixteenth century was largely employed, and this has developed into the accepted later style which has won the widest favor

among all modern fashions of design. The extension of the Hôtel de Ville during the years before 1848 was a slight attempt in this



Fig. 627. Houses of Parliament, London. (Charles Barry.)

direction (see the second part of this chapter), and the enlargement of the Louvre by Napoleon III. is a splendid masterpiece of this

style. Duban's Ecole des Beaux-Arts is simpler and more impressive—one of the finest and most attractive works of modern Parisian architecture. To the same school belong Labrouste, whose library of S. Geneviève (see Fig. 628) is in an attempted classic style which was afterwards christened Neo-Grec; and Normand, who built the Villa of the Prince Napoleon in the Champs Elysées in a rich and tasteful Pompeian style.

So far as we can gain a clear view of the architecture of the nineteenth century, it seems to confine itself strictly to historical forms; for in one way or another—freely or constrainedly, boldly or timidly, successfully or unsuccessfully, in an independent, vital conception, or in a thoughtless spirit of imitation—we are continually striving to bring ourselves into agreement with far remote tradition. The historico-critical spirit is stamped everywhere upon the architecture of our time. This seems, however, the only means by which architecture to-day can clothe the spirit of the present in that garb which its needs and its nature alike demand.

It is in this way that we explain the remarkable movement in England, called the Gothic Revival. There was, however, this peculiarity about that movement; the considerable connection there was between it and the long-continued life of the Gothic feeling in that country. In 1682 Sir Christopher Wren had built the gateway tower (Tom Tower) of Christ Church College, Oxford; and other buildings of similarly complete attempted Gothic were built by him and his contemporaries and immediate successors. Such were his end towers and west front of Westminster Abbey, and the Church of St. Alban, Wood Street, and several church towers in the city of London. A hundred years later, when the millionaire Beckford undertook the building of a splendid mansion at Fonthill near Salisbury, he adopted what he supposed to be the Gothic style, under the direction of the architect Wyatt. In 1803, Eton Hall, in Cheshire, was built by William Porden (1755-1822), not finished until 1812, and the building—as is shown by drawings made before the extensive alterations made for the Marquis of Westminster—was very tolerable modern Gothic. In 1834 the London Houses of Parliament were destroyed by fire, and shortly afterwards a competition among architects was undertaken, the directions, the regulations for which included a positive provision that the design should be Gothic or Elizabethan. It was begun in 1840 from the designs of Charles Barry, afterwards made a baronet; the style is consistently Perpendicular or latest English Gothic, quite free from the ignorant attempts of men of the previous century to combine incongruous or

The House of Parliament, London; view from above (following the course of the river) and nearly from the south. This view is seldom published. The open ground is the Victoria Garden: Westminster Bridge is seen on the right and Westminster Abbey on the left. The very lofty tower is named after Queen Victoria, and occupies the extreme southwestern corner of the enormous building.



LONDON
THE HOUSES OF PARLIAMENT
FROM THE SOUTH



non-Gothic features of importance with this style (see Fig. 627): In fact, every detail was closely studied from ancient examples, and great ability was shown in combining these with an excellent working plan, which, indeed, has been rather closely followed in the arrangements of many legislative buildings throughout Europe.

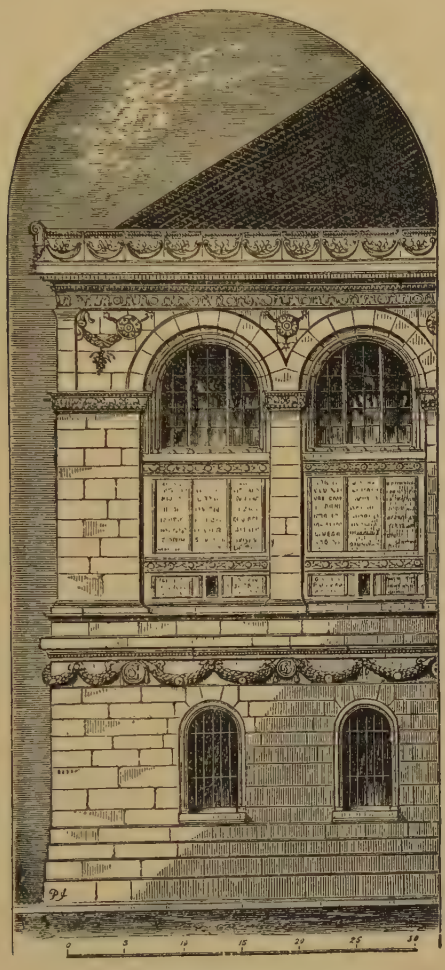


Fig. 628. Angle of the Library of S. Genevieve, Paris.

The above retrospect shows how strong and continuous was the feeling for Gothic art before the time generally set for the beginning of the Revival. Augustus Charles Pugin (1762-1832) began in 1821 the publication of his "Specimens of Gothic Architecture," and had much to do with influencing the young architects of his time.

His son, Augustus Welby Pugin (1812-52) practiced as an architect, and made many of the designs for the decorative details in Barry's Westminster Palace. A son of the last-named Pugin, Edward Welby Pugin (1834-75), also worked as an architect, and was equally devoted to the advancement of the Gothic style. At the same time Anthony Salvin (1729-81) was building a very consistent Tudor mansion house in Scotney Castle, Sussex, and several less important buildings, one of which was at least an attempt at a complete fourteenth-century castle.

We have now reached a time generally set as the beginning of the Gothic Revival proper, and it is to be noted that the earliest men were often the most painstaking not merely in following the style selected, but in care for detail, which in Gothic architecture and its reproduction is of supreme importance. Thus, A. W. Pugin's Church of S. Augustine at Ramsgate (1842) is remarkable for the close observance of local peculiarities, and for the patience and success with which the local materials were used. In 1846 S. Stephen's Church at Westminster was built by B. Ferry, and this, again, is a faithful piece of archæology. It is noticeable that the early Gothic Revivalists laid much stress upon minute knowledge of moldings, and that a great number of amateurs learned to know the age of a building or an arcade by a mere comparison of its molded arches. As early as 1849 another influence began to assert itself, namely, the desire for legitimate progress and a free use of originality. This was especially shown in the celebrated church of All Saints, Margaret Street, Cavendish Square (see Fig. 629), which was begun by William Butterfield (1814-1900) in that year; but its construction and decoration occupied nearly ten years. An inconvenient site and a very bold system of design in color have been the chief reasons for many diverse opinions as to the importance of this building. The extraordinary ability shown in its design can hardly be ignored. This artist had a long and busy life, and one of his most recent buildings, the admirable Cathedral at Adelaide, the capital of South Australia, is as perfect for its epoch as was All Saints. In fact, there is no one of the English modern Gothic builders who has left so large a number of important works of art. In 1855 was begun the Oxford Museum, designed by Sir Thomas Deane of Dublin (1792-1871) and Benjamin Woodward, who died in 1861. In these buildings an attempt was made on a larger scale than was possible to the builders of All Saints' Church above mentioned, to carry out an elaborate system of wrought iron-work and also a great amount of decorative carving in a manner consistent with mediæval practice; the attempt being less to secure a Gothic character in the designs than to have the



Fig. 629. All Saints' Church, London, Margaret St., Cavendish Square.

work done in the mediæval way, namely, by intelligent workmen full of the immediate task in hand, and capable of giving individual merit to each detail (see Fig. 630). Sir George Gilbert Scott (1811-78) began to be celebrated at about this time. He was the best known of all the modern Gothic architects of England, and had an enormous practice, but the work is far less individual in character than that of the men named above. In 1859 the Assize Courts at Manchester were built by Waterhouse. About 1860 began the building by Richard Norman Shaw (1831 —) of those picturesque country houses with high and spreading roofs and very lofty chimneys of great decorative effect; the walls of the houses being partly in masonry and partly in wooden half-timbered construction which

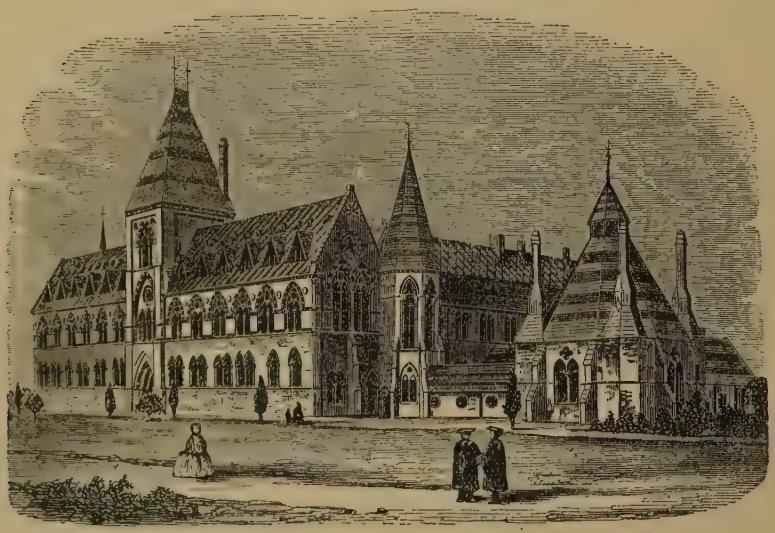


Fig. 630. New Museum at Oxford.

originated the class of design called rather falsely the Queen Anne style. William Edin Nesfield (1835-88) was an architect of kindred tastes, searching for artistic effect more than for archæological accuracy. Of all the designers of this school none was more intrepid and more fertile than William Burges (1827-81); but his work was too original to be easily acceptable by committees in charge of important public work; and moreover he had private means, which perhaps made him less eager for great employments.

During this course of about thirty years there existed alongside of the Gothic Revivalists' work a neo-classical influence which was never for a moment weakened. The buildings erected in that manner are

Capitol at Washington, District of Columbia, built immediately after the war with England (1815). *The building as then erected was limited to the middle part, the two low flat cupolas covering its extreme outer wings. In the place of the great cupola was a third low one like those over the wings, but a little larger. The peristyle of Corinthian columns was confined to the portico alone. The great enlargements were made before and during the Civil War.*



WASHINGTON

THE CAPITOL

not so worthy of notice because they were not essentially different from those common all over the Continent of Europe. During the period that we are now considering the more original men in England and the sister kingdoms betook themselves to the Gothic style as a general thing. At a later time this tendency changed, as is shown below: and even during this earlier period such a dignified design as that of S. George's Hall at Liverpool, finished about 1854 by Lunsdale Elmes, was possible—and was not alone.

In the United States before 1860 the influence of the English architects was far stronger than any other inspiration from abroad. Richard Upjohn (1802-78), an Englishman, built Trinity Church in New York before 1846, the design being a good and simple study of English Perpendicular architecture. At a later time he built the far more original and spirited Trinity Chapel, also in New York City. The Church of the Holy Trinity in Brooklyn was built by another architect at about the same time with Trinity Church, and showed more originality of conception. Similar attempts at repeating in America the English Gothic Revival were common in all parts of the country. As for domestic buildings, they were generally of the simple wooden framed type, very simply covered with clapboards and roofed with shingles, marked by a straightforward simplicity of design without great merit. Public buildings were generally neo-classic, following more or less the type set by the Capitol at Washington and the President's house, which were not unattractive reproductions of many buildings of the English Georgian epoch. Toward the close of our period, namely, after 1855, Jacob Wrey Mould, an Englishman, built the very interesting All Souls' Church in New York. One or two business buildings by men still living were erected at this time. Unfortunately they have been removed to make room for the lofty steel cage "skyscraper" of the years since 1880, and their valuable influence has been lost.

SCULPTURE.

The Venetian, Antonio Canova (1757-1822), first directed modern sculpture into the classical path from the too realistic and rather undignified way in which it had moved throughout the previous half-century. He attained an especial pleasing grace in the representation of womanly beauty; a style marred, however, by a trace of the earlier over-delicate manner, and by a certain elegant smoothness. He was less successful in elevated and dignified monumental compositions, such as the tombs of Pope Clement XIII., in St. Peter's; of Clement XIV., in the Church of the SS. Apostoli at Rome; of the Archduchess Maria Christina, in the Augustine Church at Vienna

—from which was copied his own tomb, in Santa Maria Dei Frari, at Venice; and of Alfieri, in Santa Croce at Florence; though there is much to admire in these very original and personal designs. The statue of Hebe is characteristic (Fig. 631). He falls into a theatrical manner when he attempts heroic themes, such as the Group of Theseus and a Centaur, in the Museum at Vienna, and in that of the Boxers and the statue of the Perseus in the Vatican collection. His influence upon his contemporaries was great and widespread, very few sculp-



Fig. 631. Hebe. (Antonio Canova.)

tors of his day remaining unaffected by it. It appears most clearly, perhaps, in Johann Heinrich Dannecker of Stuttgart (1798-1841). He succeeded in developing a purer loveliness in his female figures—as, for instance, in his celebrated Ariadne (see Fig. 632), in the possession of Herr Bethmann of Frankfort; and his portraits also are remarkable for delicate appreciation of nature and noble characterization. His colossal bust of Schiller in the Stuttgart Museum, and his

bust of Lavater in the Zurich Library, are good illustrations of this. Among French artists, Chaudet (1763-1810) is the foremost representative of the rigidly classical school, though he adopts a somewhat conventional treatment. The English sculptor, John Flaxman (1755-1826), adopted at the same period, and quite independently, a simple, severe antique style, which he exemplified in numerous ideal productions, in monuments, and in his once famous outline illustrations of Dante and of Homer. The celebrated Swedish sculptor, Sergell (1736-1813), who also received his artistic education in Rome, was among the first to renew the idealistic classical style, the traditions of



Fig. 632. Ariadne. (Dannecker.)

which his countrymen Byström (born in 1783) and Fogelberg have still further developed.

The Danish artist, Bertel Thorwaldsen (1770-1844), penetrated farther than these masters into the spirit and the beauty of classical art; and created, with inexhaustible fertility of imagination and with the noblest feeling for form, an array of works which are conceived with a pure, chaste, and noble appreciation of Greek spirit. In his celebrated frieze of the Triumph of Alexander, in the Villa Sommariva (at present the Villa Carlotta) on the Lake of Como, the genuine Grecian relief style is revived with great purity and severity. His colossal Venus, often repeated on a smaller scale, is shown in

Fig. 633. He also treats with the versatility of genius and with charming simplicity the subjects of ancient mythology, in numerous statues, groups, and smaller reliefs; and even introduces into the domain of Christian representation a novel, beautiful, and dignified treatment in the sculptures executed by him for the Church of Our Lady in Copenhagen. Among his monumental works we may mention the Statues of Gutenberg at Mayence and of Schiller at Stuttgart; the Dying Lion at Lucerne, serving as a monument to the Swiss Guards



Fig. 633. Venus. (Thorwaldsen.)

who fell in defence of the Tuileries, in 1790; the Equestrian Statue of the Elector Maximilian at Munich; and the tombs of the Dukes of Leuchtenberg in S. Michael's Church at Munich, and of Pope Pius VII. in S. Peter's Church at Rome. Among his pupils, Hermann Freund of Bremen (b. 1786), who died in 1840, sought with independent talent to introduce the characters of Norse mythology into the realm of sculpture. The statue of Schiller by Dielmann, at Frankfort-on-the-Main, is also worthy of notice.

Statue of Christ, by Bertel (that is to say Bartholomew) Thorwaldsen (1770-1844), a native of Denmark. The statue, finished in 1821 at Rome, was intended to form part of a large group with the Apostles, to be arranged for the pediment of a church in Copenhagen. The statues are now in the Thorwaldsen Museum in that city.



THORWALDSEN

"CHRIST," FROM THE STATUE IN THE FREE CHURCH AT COPENHAGEN



While the wide domain of idealistic sculpture was thus again cultivated with such versatility of inspiration, the Berlin artist, Johann Gottfried Schadow (1764-1850), adopted a more realistic style, especially directed toward lifelike composition and distinct characterization of individual peculiarities. His monument of the Count von der Mark, in the Church of S. Dorothea in Berlin; the statues of Ziethen and of Prince Leopold of Dessau, on the Wilhelmsplatz in Berlin (more lately remade in bronze); the statue of Frederick the Great at Stettin; and, in a less degree, the Blücher Monument at Rostock and that of Luther at Wittenberg—as well as many others—are vigorous protests against the mannerism of the hitherto prevailing tendency, and reopen to Sculpture a field which had now been almost lost to her for two hundred years.

But the other fountain from which modern German sculpture has drawn its materials flows from a source much nearer at hand, and lying in the midst of the national life. The ancient bias of the Teutonic mind toward the complete expression of the individuality of each single life, which exercised almost undisputed sway upon the sculpture of the fifteenth century, has reasserted itself with fresh force, and has found vigorous allies in the quickened historical insight and the increased patriotic sentiment of modern times.

The new-born historic feeling of the several nations demand to-day that their heroes, the defenders of their liberties, the representatives of their intellect—their warriors in the battles both of the sword and of thought—shall be preserved to fame in the true likeness of their actual forms. As a consequence, Sculpture is compelled to probe the depths of the individual consciousness; to investigate the characteristic of each individual intellect as expressed in the figure, the physiognomy, and even in the externals of attitude and garb; and even to give utterance to mysterious life of the soul, as far as it lies within her power. Without losing sight of the great importance which the study of the sculptures of the fifteenth century has upon this tendency, the influence of the antique should not be undervalued; since without the sense of beauty so secured, a realistic degeneracy and exaggeration would be very sure to follow.

Among the German schools of sculpture of the early nineteenth century, that of Berlin takes the lead. Frederick Tieck (1776-1851) of this school adopted the antique style in a series of admirable productions, and especially in the decorative sculpture designed by him for the Theater; while the path which Schadow had taken was followed up nobly and rationally during the long and influential labors of Christian Rauch (1777-1857). This artist's important position is due less to his wealth of creative ideas than to his delicate feel-

ing for nature, his fine appreciation of the genuine plastic style, and his incomparable care in execution. His importance, however, does not consist merely in his numerous works, but also in the influence he exercised on his large circle of talented scholars. While he shows a true classical beauty in his ideal works, like his Victories and his many admirable reliefs, his statues of Prince Blücher, of Generals Bülow and Scharnhorst, his colossal equestrian statue of Frederick the Great at Berlin, his superb statues of Queen Louise and of Frederick William III. in the Mausoleum at Charlottenburg, his bronze statues of Dürer at Nuremberg, of Kant at Königsberg, of King Max I. at Munich, and many others, prove him a sculptor of the first rank for delicate characterization and lifelike suggestiveness of composition. Many excellent scholars have gone from his studio into



Fig. 634. Naturfreuden, Relief am Denkmal Fredr. Wilh. III. (Drake.)

careers of independent importance and masterly ability; and these with their vigorous activity, which is never at a loss for employment in important undertakings, form the nucleus of the later school of Berlin.*

Among the most conspicuous of the Berlin artists should be reckoned Friedrich Drake (1805-1882), whose reliefs on the statue of Frederick William III. in the Thiergarten at Berlin (see Fig. 634) are full of simple grace. Other excellent works by him are the marble groups on the bridge of the Royal Palace (Schlossbrücke) at Berlin; the Melanchthon, in Wittenberg, the Schinkel, in Berlin; the

* Friedrich Eggers, "Christian Daniel Rauch"; Berlin, 1873. With a portrait of Rauch, drawn in 1812 by G. Schadow; engraved in 1873 by E. Mandel.

Monument of Frederick the Great at Berlin. The work of Christian Rauch (1777-1857). *This equestrian statue, though not his most refined work, is that which has given him the widest reputation. The limitations of his art are more plainly seen in the reliefs which adorn the upper part of the pedestal than in the statue. The monument stands at the extreme eastern end of the famous avenue Unter den Linden. The building in the background is the palace of Wilhelm I., erected about* 1835.



RAUCH

STATUE OF FREDERICK THE GREAT IN BERLIN

reliefs on the Beuth Monument, also in Berlin; the statues of Justus Möses, at Osnabrück, of Johann Friedrich the Magnanimous, at Jena; and, above all, the Equestrian Statue of the Emperor William on the railroad bridge over the Rhine at Cologne. Another of this school is Schievelbein (died in 1867), who showed a great deal of imagination, especially in the composition of reliefs; as in the great frieze representing the Destruction of Pompeii, in the new Museum, and also in the relief on the bridge at Dirschau. Among his other works are one of the best of the marble groups on the Schlossbrücke at Berlin, and the sketch for the pedestal of the equestrian statue of Frederick William III. at Cologne.

A. Fischer is the artist of several groups on the Belle-Alliance Platz, Berlin; and Hagan, who died when quite young, designed the reliefs on the Thaer Monument. The branch of animal sculpture is represented by A. Kiss, who died in 1865, as seen in the most widely known of his works, the mounted Amazon and Panther, in bronze, in front of the Berlin Museum. He has also produced a good deal in historical and monumental art; for example, the Battle of the Amazons, S. Michael and S. George slaying Dragons, and the equestrian statues of Frederick William III. for Königsberg and Breslau. Other artists are Th. Kalide and W. Wolff.

Ernst Rietschel (1804-61) claims indisputably one of the first places among the sculptors of this century, as regards versatility of endowment, delicate feeling for form, and depth of sentiment. He derived from Rauch his faithful and characteristic representation of life and his painstaking execution. His double monument of Schiller and Goethe at Weimar, his monument of Lessing in Brunswick (in a still purer and happier style), and the statue of Luther executed for the monument at Worms, are good examples of these traits. In the group of the Virgin with the Body of Christ, which he executed for the Friedenskirche near Potsdam (see Fig. 635), he produced a work full of striking expression and of the deepest religious feeling; while the subjects of his numerous representations in relief for the pediment of the Opera-house at Berlin, and the Theater and Museum at Dresden, represent him with equal dignity and merit in the department of ideal antique subjects. Ernst Hähnel is a Dresden artist, whose powerful compositions for the Dresden Theater and Museum are antique in treatment, but who also produced monumental statues, works of the most delicate characterization, such as the Beethoven at Bonn, the Emperor Charles IV. at Prague, and the statues designed for the Dresden Museum, especially the noble Raphael. Johannes Schilling has distinguished himself by his ideal groups of the divisions of the day—Morning, Noon, Evening, Night—de-

signed for the Brühl Terrace. There is also Donndorf, a pupil of Rietschel, who has been occupied upon the Luther Memorial, and who executed the equestrian statue of Charles Augustus for Weimar.

In Munich, the talented Ludwig Schwanthaler (1802-48) was the chief representative of a more romantic style, which opened a new field of fresh ideas to modern sculpture. This master, who was endowed with an almost inexhaustible imagination, carried out a great number of extensive works during his short life, in supplying the plastic decorations for most of the buildings erected by King Ludwig (see the section on Architecture above). While these are distinguished by fertility of invention and an excellent decorative taste, the artist, spurred on to ceaseless labor, and hindered by bodily infirmities, did not succeed in giving his monumental creations that



Fig. 635. Pietas. (Rietschel.)

thorough development of form which is an essential of sculpture. It cannot be denied, however, that a grand monumental conception is visible in these productions, as is especially proved in the colossal Statue of Bavaria in Munich; for which see Fig. 322.

In France, Sculpture early endeavored to free herself from the rigid rule of the antique, and carried the prevailing effort after dramatic effect, expression, and passion even to an extreme point of realism. Among the masters of classicism in the Napoleonic era must be named François Bosio (1769-1845), who in figures like the Nymph Salmacis, the Hyacinthus, the Cupid bending his Bow (in the Louvre) exhibited a somewhat effeminate grace, but in the re-

liefs on the Vendôme Column, the equestrian statue of Louis XIV., the quadriga on the Triumphal Arch in the Place du Carrousel asserted his antique training. The same course was followed by Fr. Lemot (1773-1827), who executed the equestrian statue of Louis XIV. for Lyons, that of Henry IV. for the Pont Neuf, Paris, to replace the one thrown down at the time of the Revolution, the bas-relief for the pediment of the Louvre Colonnade, and others. Especially noteworthy, however, is Jean Pierre Cortot (1787-1843), who in ideal detached figures and in groups like the Daphnis and Chloë, and the Dying Victor of Marathon, evinces a somewhat sober correctness. He has erected dignified works of deeper intrinsic merit in the relief for the pediment of the Chamber of Deputies of Paris (see Fig. 636) and the Coronation of Napoleon by the Goddess of



Fig. 636. Charter of 1830: from Pediment of Chamber of Deputies, Paris. (Cortot.)

Victory for the Arc de l'Étoile. Nor does the prolific Dumont (1801-1884), nor Philippe Henri Lemaire, in his Last Judgment for the Pediment of the Madeleine, go beyond a rigidly classical treatment. The same applies to Foyatier (1793-1863) with his Spartacus, Cincinnatus, and others.

In the thirties a new life begins to stir also in French plastic art, and the directness of a homely feeling for nature takes the place of a frigid conception in the spirit of antique art. François Rude (1784-1855) with his Neapolitan Fisher-boy and his Mercury led the way: occasionally too harshly realistic, as in his sepulchral statue of Cavaignac in the Cemetery of Montmartre; or even too exaggerated in expression in spite of real force, as in the great relief of the

Departure for the War on the Arc de l'Étoile. He was emulated by the somewhat younger Francisque Duret (1804-1865), who in his Neapolitan Dancer, his Improvisatore, and his portrait statue of Rachel has created works full of delicate appreciation of nature. Beside these, James Pradier (1792-1852) of Geneva distinguished himself particularly in the graceful delineation of female beauty which he brought into brilliant prominence by his masterly treatment of the marble; yet all his figures—the Graces, Venus, the Bacchante, Flora, etc.—are calculated mainly to produce a sensuous charm, and lack a deep artistic merit. A thoroughly independent course was pursued by P. J. David of Angers, commonly called David d'Angers (1793-1856), who gave himself up to an energetic realism. Although sustained by great talent and an ingenious facility in composition, this tendency deteriorated into a realism almost bereft of style—as in such monumental works as the relief for the pediment of the Panthéon of Paris, which are rather illustration than monumental art. Extremely clever and spirited, however, are his numerous portrait busts; and he was famous for his medallion portraits reviving the best traditions of the Renaissance.

Among the pupils of Pradier, Antoine Etex (1808-1888) followed in the pathway of his master, but strove successfully for passionate expression, as may be seen in his Cain, the two reliefs on the Arc de l'Étoile, and his Hercules and Antæus. Both he and Charles Simart (1806-1857) had first studied painting in the school of Ingres, in whose spirit Simart gave prominence to a severe and noble modeling in his plastic work—witness the bas-reliefs adorning the Imperial tomb in the Dôme des Invalides. Clésinger (1814-1883) carries the cult of sensualism even to voluptuousness (but see the second part of this chapter); and a similar tendency was adopted by Alex. Schoenewerk (born in 1820), who proceeded from the school of David d'Angers. Of greater intrinsic merit is Eugène Guillaume (born in 1822), who turned from the sensuous tendency of Pradier to a more serious conception in the spirit of ancient Roman sculpture (see Fig. 636A), and has distinguished himself particularly by means of many masterly portraits—as, for instance, that of Napoleon I.

A numerous school adhered to the realistic tendencies of David d'Angers; and with the general victorious progress of realism this school has recently extended its sway more and more.

Belgian Sculpture has mainly moved in pathways similar to the French, and some of its artists have received their education in Paris. One of the most distinguished masters is Willem Geefs (1806-1885), who with his brother and several other artists executed the sculptures on the National Monument at Brussels. Fig. 637 gives

his group, The Lion in Love. Altogether plastic art in Belgium received an impulse from the growth of national consciousness enhanced by the struggle for liberation, and Geefs was intrusted with the execution of the memorial for the victims of the Revolution of 1830, in the Place des Martyrs, as well as with the sepulchral monument of Count Merode, for the Cathedral. Also the statues of Rubens at Antwerp and of Grétry at Liège are by his hand. One of his richest works is the magnificent pulpit in the Cathedral at Liège. His brother Joseph (1808-1860), who had studied



Fig. 636A. Roman Marriage. (Eug. Guillaume.)

in Paris, not only participated in the execution of the National Memorial, but also produced the equestrian statue of Leopold I. for Brussels, and that of William II. for The Hague; also one of S. George, and several ideal genre works. Charles Auguste Fraikin (born in 1819) devoted himself to kindred themes of a naïvely graceful style, and besides executed for Ostend the sepulchral monument of the Queen of the Belgians, and for Brussels the double monument of Counts Egmont and Hoorn in the Grand Place. Further we must

name Eugène Simonis (1810-1882), who found in Rome his true mission, and besides many ideal genre works in marble, executed for Brussels the equestrian statue of Godfrey de Bouillon. Karel Hendrik Geerts (1807-1855), finally, cultivated mainly ecclesiastical sculpture, and has especially won high distinction through the exquisitely carved choir stalls in the Church of Our Lady at Antwerp.

Rome forms an important central point in the production of modern sculpture, with her numerous studios, her skill in marble-cutting—an art handed down to her from ancient times—and her vast collection of antique works. Here Canova and Thorwaldsen had their studios, which were for many decades the most famous nurseries of modern sculpture. That antique conception and idealistic style should



Fig. 637. The Lion in Love. (W. Geefs.)

acquire especial prominence here, lay in the nature of things. Only where the modern social and political life exercises its full powers does Sculpture find tasks that call upon her for the characteristic representation of important personages and the lifelike delineation of historical events.

The sculpture of Rome, so far as it became a style by itself, chose principally poetic and ideal subjects, and it was only in funeral monuments and similar private memorials that individual characterization found any field for its employment. Hence the general similarity between all the works of the Roman school, in spite of the various nationalities of the artists composing it. Among modern Italian sculptors, who, as a rule, are apt to fall into an effeminacy of conception, and into either an exaggerated or a theatrical style, Pietro

Tenerani (1798-1869), a pupil of Canova and Thorwaldsen, appears as a foremost representative of the classical tendency, and as partly free from the prevailing errors of his day. Lorenzo Bartolini gave a fresh impetus to sculpture in Tuscany (1777-1850); and he was followed by a long list of pupils and followers, who aimed at establishing his style even more firmly upon a delicate and lifelike conception of nature. Prominent among these was Giovanni Dupré (see the second part of this chapter), an artist whose nobility of sentiment makes him very attractive. Pio Fedi (1815-1892) was the



Fig. 637A. Pyrrhus and Polyxena. (Pio Fedi.)

most productive sculptor of the generation succeeding Canova. His Pyrrhus and Polyxena (see Fig. 637A), an important group, is in the Loggia dei Lanzi, at Florence. Giovanni Bastianini (1830-1868) showed great power of characterization, together with the close observation of nature peculiar to the masters of the fifteenth century.

The English artist, John Gibson (1790-1866), is conspicuous among the sculptors of different nationalities who have made Rome

their headquarters, as the representative of a noble classic style. He produced many groups of mythological and poetical subject, and made portrait statues of Queen Victoria draped in an excellent classical style. His nude Venus, to which he gave colored eyes and hair, and an ivory-like tint to the skin, is his most celebrated piece, and deserves admiration.

Flaxman, named above, was followed by Richard Westmacott (1775-1856), best known for his monuments of William Pitt and Charles James Fox, in Westminster Abbey. Francis Chantrey (1781-1842) was admirable in portrait work. Alfred George Stevens (1817-1875) will be named in Part II. Foley, also, though born in 1818, did his best work after 1860.

The tendency of the numerous sculptors whom England has recently produced is toward the genre style, and toward graceful forms in the manner of Canova. Macdonell, an artist of much taste, and Edward Hodges Bailey, also well known by his public works, deserve mention here, as well as R. J. Wyatt (1795-1858), Thomas Campbell (1790-1858), and William Behnes (1790-1864).

The United States of America possessed sculptors of decided talent during this period; such as Randolph Rogers (1825-1892), who designed the bronze gates of the Washington Capitol, Thomas Crawford (1813-1857), who made the bronze doors and also the Liberty which crowns the cupola of the same building; Hiram Powers (1805-1873), the well-known author of the Greek Slave; Miss Hosmer (b.1831), a pupil of Gibson at Rome; and E. D. Palmer (1817—), who, though a gifted artist, inclines to an exaggeration of the picturesque. Henry Kirke Brown (1814-1886) was the author of two very successful equestrian statues in bronze—the Washington in New York, set up in 1856, and the General Scott in Washington, a few years later. John Quincy Adams Ward (b. 1830), a pupil of Brown, had already made his mark before 1860: see the second part of this chapter.

PAINTING.

Although modern painting* is very much further removed from the classical methods than is the case in Sculpture, still, with painting as well, the revolution in style began with a reaction toward antique models. Asmus Jakob Carstens (1754-98), who is named in connection with the previous epoch, had first given expression to this new movement in his simple, noble paintings and drawings (of which the best collection is now in the Museum at Weimar), and had suc-

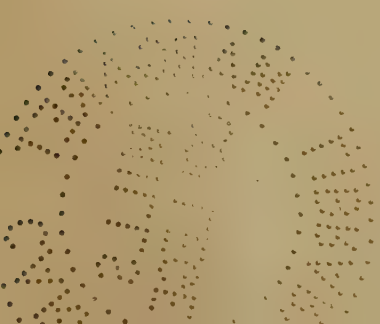
* See A. Görling, in the second volume of his "Geschichte der modernen Malerei"; Leipzig, 1867-68.

The Coronation of Josephine as Empress of France, from the painting by Jacques-Louis David (1748-1825). *He was an ardent French Revolutionist and a friend of Marat, and one of his most striking pictures is the one of Marat's death, after his murder by Charlotte Corday. He was greatly honored by Napoleon when Emperor, and chosen to paint important scenes of the new régime.*



DAVID

THE CORONATION OF JOSEPHINE, FROM THE PAINTING IN THE LOUVRE, PARIS



ceeded in reanimating the Greek ideal with a simplicity, depth, and grandeur hitherto unattained, especially in those of his compositions which represent classical subjects. With Thorwaldsen the sculptor, who is largely indebted to the suggestions contained in his drawings, and Schinkel the architect, he forms the great trio of modern German masters, who may be called for German art, the Greeks of later days. The most famous of the artists who succeeded him were the two Württemberg painters, Eberhard Wächter (1762-1852) and Gottlieb Schick (1779-1812). The masterpieces of both these artists are in the Stuttgart Gallery. The former was not quite free from the influences of French classicism; to which, however, he imparted a fresh dignity in his celebrated painting of Job. Shick is especially remarkable for a tendency toward strong effects in coloring, and for delicate fidelity to nature; especially in his Apollo among the Shepherds, and in his Sacrifice of Noah.

At the same period, the severe style of painting founded on the antique was introduced into France by J. L. David (1748-1825); but in that country it was by no means so pure, and sometimes degenerated into frigidity, sometimes into mere theatrical mannerism. David conformed even through the choice of his subjects (the Oath of the Horatii, Brutus before the Bodies of his Sons, Death of Socrates, Rape of the Sabine Women, Leonidas at Thermopylæ), and still more through the strong pathos in conception, to the passionately agitated times which recognized in him one of the greatest artists, and did not feel his defects—the frigid, theatrical traits, and the plastic rather than pictorial treatment. As a historian of his own time he contributed powerful canvases to the art of the nineteenth century; as in the Coronation of the Empress Josephine. Much more simple and truthful is the Death of Marat, where the painter of the Revolution is seen under the influence of a strong natural emotion. As a portrait painter David was great; as seen in his portrait of the great chemist Antoine Laurent Lavoisier and his wife. Among the numerous pupils of this master a reaction soon became manifest, and acquired prominence in the first place in Anne Louis de Coussy Girodet, called from his adopted father Girodet-Trioson (1767-1824), at the same time proclaiming itself the first harbinger of Romanticism by a leaning toward Ossian and Chateaubriand (Burial of Atala, Ossian receiving the Shades of French Generals). The picturesque element finds its purest expression in his Endymion, which is in the Louvre. A kindred tendency was adopted by Pierre Paul Prud'hon (1758-1823), who in his carrying off of Psyche by Zephyr displays a fusion of colors and a softness in the treatment of forms which won for him the name of the French Cor-

reggio. Only exceptionally, as in Justice and Divine Vengeance pursuing Crime—which, like the preceding, is in the Louvre—he strikes a more vigorous chord. In François Gérard (1770-1837), with his Belisarius (see Fig. 638) and his Psyche receiving Cupid's first kiss, we meet an artist who clothed the expression of a softer, even sentimental feeling in classic forms, but above all commanded great admiration by his portraits (Madame Récamier and many others). As delineator of the Napoleonic military epoch, Jean Antoine Gros (1771-1835) through his energy of conception and vigorous pictorial treatment became the celebrated painter of the First Empire, who in



Fig. 638. Belisarius. (Gèrard.)

pictures like Napoleon visiting the Plague-Stricken Soldiers at Jaffa (see Fig. 639), the Battle of Aboukir, Napoleon at the Pyramids, the Battlefield at Eylau, proves himself the forerunner of Horace Vernet. A strict adherent of severe classicism was Pierre Narcisse Guérin (1774-1833), who in antique subjects, like Marcus Sextus by the Body of his Wife, Hippolytus and Phædra, Andromache and Pyrrhus, Æneas relating his adventures to Dido, sought to redeem the academic coldness of his forms by strong dramatic traits.

Of all the pupils of David (whose influence upon the development of French art was very great), Jean Auguste Dominique Ingres

(1781-1867)* adheres most closely to the strictly classical method. Of but small creative powers, and rather intellectual than imaginative, this chief representative of idealism directs his efforts especially to the thorough delineation of form, for which, following in the steps of Raphael and the antique painters, he seeks to find the loftiest expression. He is most successful in the portrayal of ideal single figures, especially of nude female figures, as in his La Source—figures which no master of his time painted with such purity and loveliness as he. Many of his portraits, also, are distinguished for dignity of con-



Fig. 639. Napoleon at Jaffa. (J. Antoine Gros.)

ception, perfection of form, and even for a certain effectiveness of color. On the other hand, his compositions from heathen antiquity—for example, the Apotheosis of Homer, and the Œdipus and the Sphinx, both in the Louvre; with the Jupiter and Thetis, in the Aix Museum—have that cold, superficial quality into which the classic revivalists generally fall in their treatment of antique subjects. In his ecclesiastical pictures—the Martyrdom of S.

* E. de Laborde, "Ingres, sa Vie et son Œuvre"; Paris, 1870.

Symphorien, in the Cathedral at Autun; Christ in the Temple, in the Museum at Montauban; Christ giving the Keys to S. Peter, in the Luxembourg; and the Vow of Louis XIII., in the Cathedral at Montauban—he has succeeded, under the influence of Raphael, in attaining that effectiveness which may be produced by intense earnestness and devotion, even when unaided by a powerful imagination. Besides him, the Swiss Charles Gabriel Gleyre, born at Chevilly, Canton Vaud (1807-1874), is an equally noble representative of purest classical modeling, combined with harmonious coloring and delicacy of feeling, in well-balanced compositions, like the poetic melancholy



Fig. 640. The Raft of the Medusa. (Géricault.)

Eventide, the Nymph Echo, the Dance of the Bacchantes, but notably in his chef d'œuvre, Pentheus pursued by the Mænads, which is in the Museum at Basle. The same exquisite treatment of form is apparent in works like S. John at Patmos, the Departure of the Apostles, and the Retreat of the Romans, in the Museum at Lausanne.

The first powerful impulse to realism, in what was afterward called the Romantic Movement, was given by Géricault (1791-1824), in his Raft of the Medusa, now in the Louvre (see Fig. 640)—a work full of stirring power. The most eminent representa-

"The Bark of Don Juan," by Ferdinand Victor Eugène Delacroix (1799-1863). The picture is a little more than six feet long. It has no particular reference to the shipwreck of Don Juan as related in Byron's poem, but is a study of the misery and horror of shipwrecked people in an open boat, dying of starvation and exposure.



EUGENE DELACROIX

"THE BARK OF DON JUAN," FROM THE PAINTING IN THE LOUVRE, PARIS

tives of the romantic genre school were Jean Victor Schnetz (1787-1870), with his Biblical and romantic pictures, and illustrations from profane history; Carl Steuben (born in Mannheim in 1791, died 1856), who produced a great number of large historical and battle pieces; and Ary Scheffer, originally from Holland (1790-1863), with his elegiac scenes from the Bible and the poets, as in the Francesca da Rimini of Dante and the Mignon of Goethe, as well as his illustrations of the Greek struggle for liberty. In the development of these last-named artists, the influence of German ideas, and of German and English romantic poetry—especially of German poetry—is unmistakably felt. This new tendency appeared more powerfully in Eugène Delacroix (1799-1863), who as a brilliant colorist declared war against that severe study of form which was characteristic of followers of the antique. In his powerful picture of Dante and Virgil in the bark of Phlegyas (1822), now in the Luxembourg, he boldly entered upon the path just broken by Géricault, and gave wonderful expression to the prevailing love for the passionate and horrible (a tendency equally conspicuous in the contemporary French novelists, especially in Victor Hugo), in such works as the Massacre of Scio, the Murder of the Bishop of Liège—a scene from Walter Scott's "Quentin Durward"—the Convulsionnaires of Tangiers, and the Shipwreck—from Byron's "Don Juan." In his monumental works—of which there are specimens in the Chamber of Deputies, the Luxembourg, the Gallery of Apollo in the Louvre, and the Church of S. Sulpice—the need of a more firm and skilled drawing is felt, in spite of an unusual pictorial magnificence and boldness. While at this time Hippolyte Flandrin (1815-64) attained to great independent importance in grave religious painting—as, for instance, in the noble, original, and beautiful frescos in S. Germain des Prés, in S. Vincent de Paul, and in S. Séverin—the greatest number of French painters devoted themselves to a vigorous realism, a fresh, often bold, delineation of real life, and a daring and impressive representation of historical events. The fundamental principle, which they all held more or less strictly, was the development of a strong, warm system of painting in which pigments are used more purely than before, and with a certain brilliancy of effect; hardly to be called great coloring, but true to the life, the technical brilliancy of which has since 1850 affected the German school more and more decidedly.

Horace Vernet (1798-1863) claimed the first rank as a popular painter, the darling of the army, with his strong delineations of African battles—such as the Taking of La Smalah, and other important works, in Versailles—his numerous larger and smaller studies

of military life and of history, and his combats of animals with their intensity of action. Next follows Paul Delaroche (1797-1856), with his historical pictures, remarkable for psychological delicacy and spirited characterization—as, for example, his Mazarin, Richelieu in his Barge, the Execution of Lady Jane Grey, Cromwell by the Coffin of Charles I. (see Fig. 641), Napoleon at Fontainebleau, Marie Antoinette leaving the Court, and his frescos in the hemicycle of the École des Beaux Arts—an Apotheosis of the renowned artists of all ages, conspicuous delicacy of characterization, ingenious composition and



Fig. 641. Cromwell at the Coffin of Charles I. (Delaroche.)

harmoniously effective coloring; and, finally, Léopold Robert, whose spirited delineations of Italian peasant life rise to the rank of historic conceptions. As brilliant colorists, chiefly notable are Léon Cogniet (1794-1880), who combines an effective treatment of color with an endeavor to express the profounder emotions; Alexander Gabriel Decamps (1803-60), who generally paints Oriental scenes with striking effects of light; and Thomas Couture (1815-1879), best known by his picture, long in the Luxembourg at Paris, now in the Louvre, a

masterpiece of skilled modeling of the nude, Les Romains de la Décadence (see Fig. 642). Among the innumerable genre painters we may mention the humorous François Biard (1801-1882) and the elegant Meissonier (1813-1891), of whom there is mention in the second part of this chapter; and Édouard Frère (1819-1886), as a



Fig. 642. Group from the Decadence of Rome. (Thomas Couture.)

genial delineator of bourgeois domestic life, especially of the children's world. Winterhalter, who was born in Baden, and died in 1873, enjoyed a widespread fame as an admirable portrait painter.

The Second Empire did not produce a favorable effect upon the development of the arts. The painting of the time was marked by

superficial brilliancy, heightened technique, more extreme realism, combined with barrenness of thought, poverty of ideas, and absence of true feeling. Jean Léon Gérôme (1824-1904) with his bold seeking for historical episodes of thrilling interest, often tending to a somber delineation of the dark side of humanity—as in his Gladiators in the Arena, scenes of Turkish tyranny, and the like—or with an occasional touch of voluptuous allusion—as in the Phryne before her Judges, Cleopatra brought to Cæsar, and the like—calls forth only a cold admiration by the masterly technical perfection of his dainty, almost too carefully polished pictures (see the second part of this chapter). Alexander Cabanel (1825-1889), eminent as a portrait



Fig. 643. Evening. (Jules Adolphe Bréton.)

painter, has little thought behind his compositions of nude goddesses. The famous Paul Baudry (1828-1886) named in the second part of this chapter, had painted before 1860 the Fortune in the Luxembourg and the execution of the Vestals in the Lille Museum.

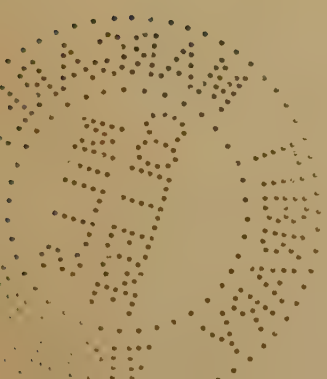
Pierre Charles Comte (born 1815?-1823?) proves himself a clever colorist in his historical genre paintings. But all these, and many other artists, have been surpassed by two painters of peasant life, who unite depth of sentiment, truth of expression, simple naturalness, and broad, free handling of their subject, in a result of rare power. These are Jules Adolf Bréton (1827—) and Jean François Millet (1815-1875). Bréton delineates with unsurpassed truth such scenes

"The Gleaners," from the picture by Jean François Millet (1814-1875). *This picture, about six feet long, is in the Louvre. Millet is famous for his profound insight into the true character of humble argricultural labor as he saw it in central France. He invests his pathetic pictures with a great and splendid color.*



MILLET

"THE GLEANERS," FROM THE PAINTING IN THE LOUVRE, PARIS



as country-people at work in the fields, girls weeding, harvesters, girls feeding turkeys, the return from the harvest-field, etc.; or religious festivals, such as his Procession with the Crucifix, and the Blessing of the Harvest—all showing a strong sense of beauty, with great *naïveté* of conception (see Fig. 643). Millet, in whom one misses the feeling for grace and beauty in the ordinary sense, but who makes up for the deficiency in an almost religious earnestness and chaste simplicity, and a depth and glow of color not common in French art, has gone further into the life of the peasant than any other artist, and has known how to represent in a poetical way dull, continuous labor.



Fig. 644. The Dance of the Nymphs. (J. B. Camile Corot.)

French art appears constantly to gain in freshness by the study of nature, as is evident from its landscape painting. A few artists follow that ideal style of landscape which seeks beauty in the truth of form and thorough modeling which they know how to secure, like Jean Paul Flandrin (1814-1864), Felix Hippolyte Lanoue (1812-1872), and François Louis Français (1814—), Jean Baptiste Camille Corot (1796-1875), with his pictures enveloped in a silvery haze, rejects detail, and seeks effects of dawn—the pale yellow sky behind sombre masses of foliage (see Fig. 644). The greater

number reject all richness of outline, and turn all their powers to the reflection of atmospheric effects and conditions of light, amid the simplest scenery and in simple, every-day truth; though masters like Charles François Daubigny (1817-1878), Pierre Étienne Théodore Rousseau (1812-1867), and Jules Dupré (1812-1889) have attained to a height of effect in this direction which, acting like a charm upon the unadorned portrayal of Nature in her homeliest aspects, invests it with a true poetic beauty. Animal painting has also been worthily represented by one of the greatest masters of the craft, Constant Troyon (1810-1865), who is also a landscapist of power; his excellence in both respects is plainly marked in his picture of oxen going to work (see Fig. 645). In a lower rank, but still worthy of great respect



Fig. 645. Oxen Going to Work. (Constant Troyon.)

and admiration, are Jacques Raymond Brascassat (1804-1867) and Marie-Rosa Bonheur (1822-99) of whom there is mention below; and, finally, Gustave Courbet (1819-1878), bold and almost reckless realist, was most successful in his landscapes, which are noble and powerful works, as in his painting Le Retour de la Conférence. We have to name, very briefly, a few workmen in black and white, better known in that way, though often skilled in painting as well. Gustave Doré (1833-1883) must be noted as a most brilliant interpreter of fantastical poetry and legend, decidedly his best creations being imaginative subjects and landscape, such as his illustrations to Dante's Inferno and "Don Quixote"; also the grotesque but powerful

Oxen Going to the Field (*Boeufs se rendant au Labour*), *by Constant Troyon* (1810-1865). *This eminent painter of the French school is admitted as one of those who best influenced the remarkable work of the nineteenth century. The picture, thirteen feet long, is in the Louvre, and is a perfect example of his admirable work with landscape and also with cattle.*



TROYON

"OXEN GOING TO WORK," FROM THE PAINTING IN THE LOUVRE

designs for the Legend of the Wandering Jew and Balzac's Contes Drolatiques; while, on the contrary—as in his fairy-tales and Bible illustrations—he becomes almost unbearably vapid, and devoid of style. As for the rest, illustration in France has a humorous and satirical vein—Granville (1813-1847), Gavarni, properly G. S. Chevallier (1810-1866), Bertall (with La Comédie de notre Temps) Tony Johannot (1803-1852) being its chief piquant and clever contributors, not without a strong leaning toward caricature.

Switzerland, too, boasts of a master of landscape in the Genevese Alexandre Calame, famous for his masterly skill in the representation of the grand Alpine scenery of his native mountains; while in Böcklin of Basle (born 1827) we have an exceptionally fine ideal delineator of Southern nature, with his glorious color tones and poetic apprehension. He, in his figure compositions, like the frescos in the Basle Museum, the Schack Gallery at Munich, and the National Gallery in Berlin, reveals a fancy often imposing, occasionally, however, digressing into the bizarre. Stückelberg, of the same city, is known as a talented painter of idyllic village scenes, both native and Italian. Alfred de Meuron is an admirable painter of Swiss landscape; and Rudolph Koller, of Zurich, is one of the most gifted of animal painters, especially noteworthy for his appreciation of the endless manifestations of animal life, and the characteristic delicacy and vigorous naturalness with which he grasps and fixes them.

Two ancient centers of great schools of painting, after having languished long in the slavery of a soulless mannerism, and, later, of an equally deplorable pseudo-classicism, have again attained a new and vigorous life by devoting themselves to a sincere study of nature upon the basis of the modern French school. The first is Italy, where the historical spirit seems to have been intensified by the recent great political revolutions; so that very many artists eagerly find subjects for their pencil in the past history of their own country. Among them, we should mention the talented Stefano Ussi of Florence (1822 —), the Venetians Antonio Zona (1810 —), Molmenti, Puccinelli, and Rafaello Gianetti; and, further, Focosi, who died young in 1869, and the Neapolitan Domenico Morelli. They all possess in common a vigorous sense of color more or less perfectly developed. Francesco Hayez (1792 —), on the other hand, is preëminent in his handling of subjects of a loftier ecclesiastical and historical character.

A similar change is also apparent in Spain, where, in the early decades of the century, the original and talented but eccentric Francisco Goya (1746-1828)* exercised a controlling influence in art by

*Le Baron Roger Portalés, "Les Dessinateurs d'Illustration au dix-huitième Siècle"; 2 vols.

his numerous and varied works, always pictorially conceived, and sometimes sharply satirical. He is celebrated also for the very curious prints from his engraved plates. Among the younger generation we should at least name Rosalez, Antonio Gisbert, and Eduardo Cano of Seville, in the department of history; Escosura and Luis Ruiperez; and Palmaroli and Gonzalva, two admirable painters of architectural interiors. But above all Fortuny (1838-1874), named in the second part of this chapter. His work is based upon French practice, but has a peculiar brilliancy of coloring: and he loved to paint scenes of North Africa and the East with brilliant Oriental costume and accessories. He also made some powerful soft-ground etchings.

In Belgium modern realism has gained an absolute victory, and has exercised an immense influence even over German painting, ever since, in the year 1843, Louis Gallait's (1810-1887) Abdication of Charles V., and E. de Biefve's (1808-1882) so-called Compromise of the Netherland Nobility, created such an unparalleled sensation in Germany. In these pictures the complete power of realistic representation, the irresistible force of an historical moment grasped and fixed with a lifelike and convincing vigor of representation, is shown most strikingly, supported by a strength and fullness of characterization, by a triumphant daring and brilliant certainty of coloring, which had seemed to be one of the lost arts since the days of the great masters of the seventeenth century. Modern historical painting undeniably received an important impulse from these pictures, which marked an epoch in art, although but one of the artists, Louis Gallait—in the Brussels Municipal Guard before the Corpses of Egmont and Horn, in the Last Moments of Egmont, in Jeanne La Folle over the Body of her Husband, in the Sclav Musicians (better known as Art and Liberty)—was able not only to insure his reputation for the future, but to fix it upon a firmer basis. Side by side with these masters we should mention, as representatives of the same style, Gustav Wappers (1803-1874)—the Burgomaster Van der Werff, the Parting of Charles I. from his Children, etc.—and Nicaise de Keyser—Battle of Worringen, Battle of Courtray, Emperor Max in Memling's Studio, Justus Lipsius before the Archduke Albert, and the Giaour. Among Belgian genre painters of the first rank are Jean Auguste Henri Leys (1815-1869) in Antwerp, remarkable for his masterly studies of the popular life of the fifteenth and sixteenth centuries, especially of the reformers, executed with entire historical accuracy; Alfred Stevens (1817-1875), whose elegant paintings of scenes in modern social life entitle him to a high position; Florent Willems (1823 or 24 —), who excels in representations of persons in the costume of the seventeenth century, reproducing the stuffs most bril-

liantly; while Theodore Fourmois (1814-1871), De Knyff, and Lamorinière are prominent among landscape painters, and Eugène Verboeckhoven of Brussels among painters of animals.

In Holland, on the other hand, there is a marked tendency toward the painting of landscape and cattle pieces, in which we may recognize a healthful connecting link with the old school. Here we may mention B. C. Koekkoek (1803-1862) of Cleves, with his fresh landscapes; De Haas, whose pictures of animals are forcibly painted, and striking in their truth to nature; Willem Roelofs (1822 —), Gabriel, and Maeten, whose landscapes are full of delicate sentiment; and Martinus Kuytenbrower (1816 —), the painter of hunting scenes. Josef Israels (1824 —) is distinguished for genre paintings of powerful sentiment and skillful effects of color. But the most eminent artist in this branch is Laurens (in England called Laurence) Alma Tadema (1836 —), with his delicately finished works, reproductions of classic life and of Oriental antiquity. These two last-named painters are better known for their work in England, where they were welcomed.

England witnessed a brilliant development of the art of painting; though it acquired here more entirely than in any other country the character of individual ability and production, not forming even a local school, yet without gaining through this fact any intrinsic unity. Sir Henry Raeburn (1756-1823), the greatest painter of Scotland, must be named here, although living and working also in the eighteenth century. His style was formed under the same influences which formed the manner of Gainsborough. Raeburn, indeed, ranks with Gainsborough as a portrait painter of the same class and character; but his most important paintings are later than 1790. He was a portraitist of the first rank. Henry Fuseli (1741-1825) and John Opie (1761-1807) were painters who had excellent theories of painting which they taught in words and tried to practice; but they had little technical power, nor was there a serious demand upon the artists of their time for important work of any sort. Until a time later than 1860, no heed was given to great historical painting or monumental composition; except as in the attempt to decorate the Westminster Palace, especially the Queen's robing-room, the Royal Gallery which leads to the House of Peers, and the House of Peers itself with its corridors and lobbies. These are felt to be very deficient, considered as mural paintings in a national building. In fact, the period from 1810 to 1860 was so devoid of significant work in historical painting that the people of the Continent were excusable in assuming that there was no English school of art. It was in landscape alone that the English school was strong during this period. Boning-

ton and Constable were known to a few French landscape painters, but to them alone. In later years an effort was made to open a more extended field to historical painting, especially in the extensive decoration of public buildings. George Frederick Watts (1818 —) has devoted himself to work of this class, and Frederick Leighton (1830-1896) should also be mentioned; their most important work being named in Part II. of this chapter. The departments of genre, landscape, portrait, and animal painting, were, however, far more sedulously and successfully cultivated; and in her admirably developed school of water colors, England has attained to a quite unrivaled degree of perfection. Selecting from among the great army of able artists the most notable instances of characteristic workers in the principal schools, we shall only mention Sir Charles Eastlake (1793-1865), whose style was formed after the masterpieces of Italian and especially Venetian art; David Wilkie (1785-1841), the delineator of Scotch and English life; C. R. Leslie (1794-1859), the admirable humorist; John Constable (1776-1837), a landscape painter who was one of the sincerest lovers of out-of-door nature, and who possessed great power over wide panoramic views; William Clarkson Stanfield (1793-1867), also a landscapist who used a singularly romantic turn of mind to make his pictures more attractive to the public; and J. M. W. Turner (1780-1851), famous for his brilliant effects of light, but whose later landscapes are remarkable for neglect of positive form, seeking to express effects of mist and cloud, and often falling into errors of drawing and perspective. Turner is the most powerful and most versatile of landscape painters, and also one of the least realistic of them all; a naturally great composer of landscape form. The pictures of his later time are those which give the most delight to his sincere admirers. The Slave Ship, now in the Museum of Fine Arts in Boston, was exhibited in 1839. The Fighting Téméraire was exhibited in 1840. The Sun of Venice going to Sea was exhibited in 1843. In all these the purpose and artistic effort of the painter is in the painting of mist and cloud often made brilliant by the colors of sunset. Careful drawing of objects is ignored, and splendid effects of vague appearance delight the lover of colors and composition used absolutely and for their own sake. His great work in etching by his own hand and in mezzotint done from his drawings by himself or by others, is the Liber Studiorum, a collection of about eighty noble prints.

A curious antiquarian tendency combined with great intensity of feeling was adopted by the school of the pre-Raphaelites without attaining to any lasting effect. Ford Madox Brown (1821-93) may be thought the originator of this school; John Everett Millais (1829-

The Hay Wain, by John Constable (1776-1837), *from the picture in the National Gallery, London. As compared with his contemporary, Turner, Constable is not of surpassing force as an artist, but he loved English out-of-door nature and painted in a charming manner the aspect of that well ordered land, green and fresh, with clouded skies; and he expressed also the homely out-of-door life of the people. Several of his pictures are landscapes of great extent, representing miles of country.*



JOHN CONSTABLE

"THE HAY WAIN"

FROM THE PAINTING IN THE NATIONAL GALLERY, LONDON

96) belonged to it, but soon returned to a more usual conception. Dante Gabriel Rosetti (1828-82) must also be particularly named in this connection; and William Holman Hunt (1827 —) was the most stanch and consistent of the whole number. Millais, Rosetti, and Hunt were members about 1849 of the very small body calling themselves the Pre-Raphaelite Brotherhood; but James Collinson, Frederick Sandys (1832 —), Arthur Hughes (1832 —), and several less-known painters took up and continued the system; which was further developed by Edward Burne-Jones and gradually passed away except for a slight general influence about 1875. Many of these men are mentioned in Part II. of this chapter.

Among the great number of landscape painters—who generally do not belong to the ideal school, though often conveying a pure poetic feeling by their faithfulness of delineation and delicacy of tone—we may specify H. MacCulloch (1805-1867) and P. Graham (1836- —), excellent in the delineation of Scotch landscape. There is, however, no single prominent interpreter of classic landscape. Sir Edwin Landseer (1802-1873) as a painter of animals has no equal among the artists of our day for close observation, delicate characterization, and vivacity of expression; he has also a strong sense of landscape. His sympathy with animals, expressed without the attribution to them of human thought or feeling, is seen in the picture of the Newfoundland dog distinguished as a life-saver, and especially in the painting of the collie sitting beside his master's coffin.

The distinct predilection for home life, the representation of its own people and its own land, is an especially noteworthy feature of English art, since the English nation is, without doubt, fonder of travel than any other European people; while among the French, on the contrary, who travel but seldom, painting selects its subjects from all quarters of the globe. From among the remaining English painters of distinction, we may mention, further, W. Mulready (1786-1863), with his vigorously composed pictures of child life; W. P. Frith (1819 —), who borrows his material from the poetic works of Shakespeare, Goldsmith, and Molière; Frank Stone (1800-1859) and George Cattermole (1800-1868), noted especially for their scenes from romance; Thomas Faed (1826-1900), with his freshly painted genre scenes; A. Elmore (1815-1881) and Philip Calderon (1833-98), who are talented painters of historical subjects, though rendering them rather in the tone and character of genre pictures; and John Phillip (1817-1867), a powerfully realistic colorist.

Whatever artists of high rank are found in Denmark show the influence of the German school, rather than the stamp of any national characteristic. An original artist of keen power of characterization,

aiming chiefly at uncouth drollery, which reminds one of Hogarth, is Wilhelm Marstrand (1810-1873), who borrowed his subjects especially from the popular comedies of Holberg. Frau Elisabeth Jerichau (1825-1881) is distinguished for the realistic force of her strong and masculine figure pieces; Johann Exner (1825 —) and Johann Wilhelm Gertner (1818-1871) are eminent for fresh genre pictures, C. F. Soerensen and Antoine Melbye (1822-1875) for excellent marines, and Christian Gottfred Rump (1816-1880) and Kjeldrup for landscape.

The peninsula of Scandinavia, too, has an offshoot of the German schools; and her chief masters, Adolph Tidemand (1814-1876), Hans Gude, and Leu, have already been named in connection with these. We will add especially F. J. Fagerlin (1825 —), with his humorously painted village scenes; August Jernberg (1826 —), who also paints peasant life; Jean Frederic Höckert (1826-1867), with his well-conceived Lapland scenes; and finally, from among the numerous landscape painters, Knuth Baade (1808-1879), Morton Müller, John Frederick Eckersberg (1822-1870), and Johann Nielson.

North America began with the century to take a spontaneous part in this art movement; and in natural sympathy with the mother country its art had issued forth from English painting, even in the eighteenth century. First must here be mentioned John Singleton Copley, born 1737 in Boston, and died 1815 in London, who especially—in pictures like the Death of Lord Chatham, Charles I. in the House of Commons, Destruction of the Floating Batteries before Gibraltar—devoted himself to scenes from English history. Benjamin West is named in the section on England. Washington Allston (1779-1843), on the other hand, who proceeded from the school of Reynolds, took his subject-matter mainly from the Old Testament, and his merit was shown in excellent glowing color. Gilbert Charles Stuart (1754-1828), who had studied under Benjamin West, distinguished himself as a portrait painter, especially by portraits of Washington. Among the genre painters Gilbert Stuart Newton (1795-1835) deserves mention for his paintings after Shakespeare and from the "Vicar of Wakefield." Miniature painting was practiced especially by Edward J. Malbone (1775-1807). The historical field was cultivated by John Trumbull (1756-1843), who in the War of Independence served as an aide-de-camp to Washington, then studied his art under Benjamin West, and painted not only portraits of the champions of liberty, but also momentous historic incidents, like the Battle of Bunker Hill and the Death of Montgomery at Quebec. In later times there was a leaning toward the German schools.

Scene in Venice, by J. M. W. Turner (1775-1851). *This picture is of his middle time, about* 1834. *It is in the possession of the Metropolitan Museum of Art, New York, the legacy of Cornelius Vanderbilt. It represents the entrance to the Great Canal (Canalazzo) which divides Venice into two nearly equal parts, passing through the town in a great S curve. On the right is the portico of the Church of La Salute; on the left the tall white tower is the Campanile of St. Mark, which fell to the ground in* 1902; *and a little to the right of this is the Ducal Palace, seen in a pale, white mass. The surface of the water, here* 300 *feet wide, is covered with loaded sailing vessels, traders of the Adriatic Sea, and with gondolas and barges which transact the business of the city. The picture is a splendid glow of color.*



J. M. W. TURNER

"THE GRAND CANAL, VENICE," FROM THE PAINTING IN THE METROPOLITAN MUSEUM OF ART, NEW YORK

Emmanuel Leutze (1816-1868), celebrated among the artists at Düsseldorf, was eminent in the way of a semi-German American artist for ten years before his death.

Thomas Cole (1801-1848) is important in the early history of landscape painting in the United States; and he was followed by more accomplished men, notably J. F. Kensett (1818-1873), Sandford R. Gifford (1823-1880), Jervis McEntee (1828 —) and Frederick E. Church (1826-1900), who, like Gifford, painted little during his later years. Worthington Whittredge (1820—), Wordsworth Thompson (1840-96), and Jasper F. Cropsey (1823-1900) were of this school. William Morris Hunt (1824-1879) was a painter of figures, portraits, and important historical pieces, in the spirit of his master Couture. Eastman Johnson (1824 —) has a charming gift for scenes of domestic life.

In Germany it was impossible for painting to find material for a genuine, vigorous, and lasting progress in the ancient cycle of thought and the classical method of treating form. It is absolutely essential that this most truly modern of all the arts should have new subjects, and should gain its support from the popular life about it. Such support was especially furnished it in Germany by the growth of that national, patriotic spirit manifested so nobly during the wars of Liberation (1813-15). The strong and earnest efforts of the Romantic school, which were called forth by this spirit, communicated the new impulse to painting also, revealed to it the significance of the national life, and opened the long perspective of a noble past, which now for the first time, glorified by the light of poetry, shone forth in incomparable beauty.

At the time of this great revolution there chanced to be collected in Rome a group of brilliant artists—men fairly intoxicated with their youthful enthusiasm—who sought to aid each other in studies which had a common basis and similar aims. They were Peter Cornelius (1787-1866), of Düsseldorf; Frederick Overbeck (1789-1869), of Lübeck; Philip Veit (1793-1878), of Frankfort, and Wilhelm Schadow (1789-1862), of Berlin. United by the same national motive, they studied the famous frescos painted during the golden age of Italian art, which illustrate so conspicuously the power of elevated and noble monumental painting. They were given an opportunity to embody their theories in practice in 1816, when the Prussian consul Bartholdi commissioned them to illustrate the history of Joseph in a series of frescos in his residence on the Pincian Hill—a house which is now called Casa Zuccaro, but from which these frescos have been removed to the Berlin Museum. Shortly afterwards, Julius Schnorr von Karolsfeld (1794-1872), Philip

Veit (see above), Joseph Anton Koch (1768-1839), Frederick Overbeck (see above), and Joseph Führich (1809-1876) executed a second series of frescos, illustrating Dante's "Divine Comedy," Ariosto's "Orlando Furioso," and Tasso's "Jerusalem Delivered," in the Casino of the Villa Massimi. The history of modern German art opens with these two important creations, some portions of which are of permanent value.

Painting here once more displayed a profounder thoughtfulness, and assumed a severer form and a monumental importance. These pictures were the beginning of a movement toward profundity of thought which had to be expressed even at the cost of artistic excellence. The interest in these paintings and their successors has disappeared even in Germany, for the greatly superior artistic quality of more recent painting makes them appear thin and cold. When, afterwards, the different artists returned to Germany, they transplanted the seed of this new life into the soil of their fatherland, where it was destined to bloom in the most varied forms. Overbeck alone remained in Rome, forsaking his country and his faith, and abandoning in his subsequent style the teachings and practice of the modern school. Since the position thus assumed by him forms a singular anachronism in the art of our time, we must devote a moment here to a special examination of it and its results. His world is exclusively that of the religious ideas of the Middle Ages; his sentiment, that of a new Fra Giovanni da Fiesole, of whom, however, he had not the beautiful coloring nor the lovely traditional design. He spurns as heresy whatever goes beyond the point of view of the fourteenth century, or leans at all toward realism, or strives for a more perfect representation of form than was attained by the artists of that time. In many of his works there are undoubtedly expressed a real sentiment and a profound piety; as in the Entry of Christ into Jerusalem, and in the Entombment, which belong to the Church of S. Mary at Lübeck. His drawings of the life of Christ are also conceived with the same deep feeling. In other works—as in the Triumph of Religion, in the Städel Museum at Frankfort—the literary element is brought forward too prominently to allow a clear impression to remain in the mind.

Philip Veit and Edward Steinle (1810-1886) of Frankfort are the best known among the other disciples of this method, who are generally called the "Nazarenes."

Other artists who devote their attention especially to religious painting have endeavored to combine in it the results of a more liberal conception of nature with a thorough mastery of technique. Among these are Joseph Führich (1800-1876) and Leopold Kuppelweiser

(1796-1862), in Vienna, both of whom were employed on the frescos in the Altlerchenfelder Church; also Heinrich Hess (1798-1863) and Johann von Schraudolph (1808-1879), in Munich: the former of whom is well known for his frescos in the Basilica of S. Boniface and the Palace Chapel, in Munich; the latter for his decorative painting in the Cathedral of Speyer. An artist of more varied achievement in the department of monumental painting is Bernhard Neher, born in Biberach in 1806, and actively employed in Stuttgart up to 1846. He also, in the beginning of his career, was a painter of religious subjects; but he entered upon a wider field in 1832, when he executed the frieze on the Isar Gate at Munich, representing the triumphal entry of the Emperor Louis of Bavaria, the cartoon of which is in the Museum at Weimar. In the paintings executed by him in 1836, in the Schiller Room and the Goethe Room in the Ducal Castle at Weimar, which contain scenes from the works of the two poets, he has again shown himself to be one of our most excellent painters in fresco, and has displayed anew a lofty sense of beauty and great creative power. The same qualities, united to a lofty religious sentiment, reappear in the paintings on glass in the Collegiate Church at Stuttgart, which were executed after his cartoons.

Joseph Anton Gegenbauer (1800-1876) has also proved himself an admirable fresco painter in the pictures illustrating the history of Württemberg, with which he has decorated several apartments in the Palace at Stuttgart. Finally, the Düsseldorf artist, Ernst Deger, born in 1809, should be included here. With the assistance of Charles Müller (1815—?), Andreas Müller (1811—?) and Franz Ittenbach (1813-1879), he executed the frescos in the Apollinaris Kirche at Remagen.

In the works of these men religious painting has undoubtedly considerably increased in scope and importance in Germany; but only a small number out of the great mass of such productions show any individuality of conception or living sentiment.

Peter Cornelius,* however, developed into one of the most vigorous of all the German artists. He struck a genuinely national note in his illustrations for Goethe's "Faust" and for the Niebelungen Lied (see Fig. 646) both as to his choice of subjects and the form of representation, and showed himself a follower of that true German art which was so richly and gloriously illustrated in Albert Dürer. A new era in the history of art in Germany seemed to begin, when, after a long sojourn in Rome, he was recalled to Düsseldorf (in 1820) as di-

* Hermann Riegel, "Cornelius, der Meister der deutscher Malerei"; Hanover, 1866-70. Alfred von Wolzogen, "Peter von Cornelius"; Berlin, 1867. Ernst Förster, "Peter von Cornelius, ein Gedenkbuch aus seinem Leben und Werken"; Berlin, 1874.

rector of the Academy there, and when, later (in 1825), he was placed by King Louis at the head of the Academy of Munich. In his extensive frescos in the Glyptothek he endeavored to set forth the glories of the ancient world of Teutonic heroes. In the Loggia of the Pinakothek he set forth the whole history of Christian art in a spirit of vigorous simplicity, with care for architectonic grouping, and in a graceful, spirited arrangement. In the series of pictures in the Lud-



Fig. 646. The Death of Siegfried. (Cornelius.)

wigskirche he embodied the leading ideas of Christian theology, extending from the Creation of the World to the Last Judgment. The above-named work is all in Munich. When Frederick William IV. came to the throne, Cornelius was invited to Berlin in order to decorate the newly erected royal mausoleum with frescos; and here, although now well advanced in years, he began that great series of compositions in the Campo Santo in which he once more gives, and

with new force, the whole story of the world as Christianity teaches it: the Redemption from Sin through the Life and Death of Christ, the Progress of the Church upon Earth, and the End of all Things, the Destruction of the Body, and the Resurrection from the Dead unto Everlasting Life—all told in works of too great formality, and cold and valueless coloring, but marked by deep thought, and full of a profound sense of religion and of moral height. If Cornelius did not always maintain in his treatment of form the height he reached in the Göttersaal of the Glypothek in Munich; if painting in its truest sense—the mastery over color—may be said to have lain outside of his domain; yet these are defects which cannot detract from his real merit.

The Munich school derived its preference for the delineation of what is strong and striking, the prominence which it gave to beauty of line, to architectonic harmony, and vigorous development of form, from the ideal art of this master. King Ludwig I. of Bavaria directed this general tendency toward definite goals, and opened a wide field for its action in a series of important commissions. Besides the series of religious pictures already mentioned, which Heinrich Hess executed in the Basilica and in the Palace Chapel, Julius Schnorr (1794-1872) painted for some of the apartments of the palace the histories of Charlemagne, of Frederick Barbarossa, and of the fabled heroes of the Niebelungen Lied, in a number of large works marked by vitality of conception and poetic force, however lacking in technical power. Other apartments were painted, by the king's orders, with illustrations of the works of the famous German poets; and even landscape painting—a novelty in art as applied to public or monumental purposes—was introduced into the pictures which Karl Rottman (1798-1850) executed in the arcades of the Hofgarten on the north side of the palace. These pictures, although painted expressly for the open-air situation, have not been permanent, and they have been restored by Leopold Rottman. The attempt to represent famous historical sites was so intelligent and the work was so decorative that their decay is to be regretted. Alfred Rethel (1816-59), an artist who died early, and who possessed a high order of talent, should be mentioned in this connection. He studied first in Düsseldorf, and afterwards in Frankfort; and is more closely allied in his style to Cornelius than to any other artist, as is shown in his broadly and strongly composed scenes from the life of Charlemagne in the Council House at Aix-la-Chapelle, and also in his no less remarkable water-color drawings of the March of Hannibal. He is popularly known by his vigorous and sincere woodcuts, the Dance of Death (see Fig. 647), and the two still finer ones named Death the Destroyer and

Death the Friend. An equally important artist is Anselm Feuerbach (1829-1880), a true classicist, the author of the famous Supper of Plato, the subject being taken from the dialogue called "The Symposium." His removal to Vienna and his later life is described in Part II. of this chapter.

Among the pupils of Cornelius there was but one who was capable of giving a new and original stamp to the ideal style; and this was Wilhelm Kaulbach (born in 1804 at Arolsen, died 1874), who studied under Cornelius's guidance, first in Düsseldorf, and then in Munich. The most brilliant feature in the character of this painter is his genius for satire, which he develops in his illustrations to the



Fig. 647. From the Dance of Death. (Rethel.)

Reineke Fuchs. Among the historical and symbolic representations which he designed for the great staircase (Treppenhaus) of the Museum at Berlin, the most prominent is the Battle of the Huns (see Fig. 648), in which the dead bodies strew the plain, while the released spirits strive in mid air. The Building of the Tower of Babel is rich in strong characterization and original grouping; the Reformation gives an effective group of figures; but the work is that of slighter intellect than that of Cornelius—of one who, without more color or more artistic charm, had less of importance to say. In the remaining pictures, particularly the Golden Age of Greece, the Destruction of

Jerusalem, and the Crusades, the artist has allowed his imagination to run riot too unrestrainedly in the arbitrary confusion of historical, symbolic, legendary, and realistic elements, thereby destroying the concentration of the whole, and causing its characteristic features to fade gradually into mere conventionality. His conceptions of Shakespeare's and Goethe's heroines also betray too little earnestness, too little deep study of the poet's meaning, and suggest too decided an inclination to coquetry and theatrical attitudes, to impress us as the work of pure art. Later designs, like the colossal painting of the Battle of



Fig. 648. The Battle of the Huns. (Wilhelm von Kaulbach.)

Salamis for the Maximilianeum at Munich (of which there is a sketch in colors in the Stuttgart Gallery), exhibit his power of figure drawing; but even here he does not succeed in throwing off his earlier tendency to what is merely externally effective. He cannot draw rapid movement or violent action.

Among the artists of Munich, Buonaventura Genelli (1800-1868) is the representative of a strictly classical tendency, which he especially embodies in his drawings, full of poetic force and often ex-

quisite beauty of outline, though undoubtedly containing all sorts of conventional singularities (see Fig. 649). On the other hand, Moritz von Schwindt (1804-1871), an artist who was also eminent rather for his talented drawings than for his paintings, inclined toward a romantic style, full of fanciful vigor, and the charming fervor of genuine German sentiment, which appears most strongly in his pictures from the fairy-tale of the Seven Ravens, and in his legend of the Fair Malusina. Among his monumental works we may name especially his frescos in the Wartburg, particularly the scenes from the life of St. Elizabeth, and the Works of Mercy; and also his more recent compositions, illustrating Mozart's "Zauberflöte" in the Opera-



Fig. 649. Cupid and the Tigress. (Genelli.)

House at Vienna. His very numerous illustrations, generally in wood engraving, are injured by the very faulty system of light and shade, as if the whole were carved in some white material, and exposed to an electric light.

A second nursery of German painting was formed in Düsseldorf, whose academy took a new impulse under Wilhelm Schadow, about 1826. While the Munich school developed a high ideal style in monumental themes, in which depth of thought, architectonic arrangement, beauty of outline, and severity of drawing preponderated, the school of Düsseldorf found itself limited more especially to easel pic-

tures, and devoted itself rather to the refinements and sentiment of art, seeking to emphasize these traits in a careful and minute study of nature and in a delicate perfection of coloring. If the Munich school cultivated an almost sculpturesque character, it may be said that that of Düsseldorf displayed a taste akin to that of a musician. If this aspiration became merged in effeminacy and sentimentality during the political stagnation of the time, and in a middling provincial town, just as Munich art occasionally degenerated into a species of showy declamation, this fact should not be harshly judged,



Fig. 650. The Preaching of the Hussite. (Lessing.)

since the very enthusiastic recognition which the Düsseldorf pictures met with at that day is a proof of their significant position in the development of modern art. The visionary tone which predominates in the most famous pictures of this school—for instance, in the Preaching of the Hussite (Fig. 650) and Mourning Sovereigns, by C. F. Lessing (1808-1880); the Lamentation of the Jews, by Edward Bendemann (1811-1889); the Two Leonoras, by Karl Sohn (1805-1867); the Sons of Edward, by Theodore Hildebrandt (1804-1874); and the Fishermen, by Julius Hüb-

ner (1806-1882)—was a natural result of the conditions of the time; but its devotion to nature marked an epoch in the history of modern art. At the same time this school was the first to adopt a free and unconstrained rendering of the simple conditions of real life, calling forth a new development of genre painting, in which the more conspicuous artists are Adolph Schrödter (1805-1875), a satirist and humorous designer, best known by his work published in the form of engraving; Jacob Becker (1810-1872), with his striking scenes from village life; Karl Hübner (1797-1831), with his effective treatment of subjects drawn from the social life of his time and from its various contrasts; Rudolph Jordan (1810-1887), and Henry Ritter (1816-1853), with their fresh delineations of the life of the North German fishermen; the Norwegian, Adolph Tidemand (1814-1876), with his poetic and deep emotional scenes from the peasant life of his native land; and Johann Peter Hasenclever (1810-53), with his humorous rendering of bourgeois life and habits. Among the younger generation, Ludwig Knaus (born 1829 at Wiesbaden) has proved himself one of the most successful delineators of simple emotion, as is shown in the second part of this chapter.

In Berlin, painting assumed the same general style as in Düsseldorf, with a similar tendency toward the genre and romantic styles, but with less significant and radical results. There being no opportunity here, any more than in Düsseldorf, for the exercise of the art on public monumental works, it was limited here, as there, to easel paintings; with this difference that, though not wanting in excellent and gifted artists, their work takes the form of so many isolated efforts, instead of being organized in the pursuit of a common aim. While Carl Wilhelm Kolbe (1781-1853) drew his subjects from the realm of romance, Wilhelm Wach (1787-1845) confined himself particularly to religious historical painting; A. von Klöber (1793-1864) preferred the bright regions of classic mythology; and Carl Begas (1784-1855) did not limit himself to any one department, but ranged with his versatile genius over many different fields of work.

Besides these, Friedrich Krüger (1797-1857) is eminent as a portrait painter and a most admirable painter of horses; and Eduard Magnus (1799-1872) is an excellent portrait painter, especially famed for portraits of richly dressed ladies. Among historical painters of this school, Carl Schorn (1803-1850) was the first to become distinguished for his remarkable ability in powerful composition and striking expression. Clever and spirited, though often harshly realistic in his severity of treatment, Adolph Menzel (1815—), has devoted himself to painting scenes from the life and times of Frederick the Great, presenting them very strongly and vividly, not only

in his illustrations to Kugler's history of the famous monarch, but also in such important paintings, as the Round-Table and the Concert at Sans-Souci, the Surprise at Hochkirche, etc. Besides such representations, he shows an unrivaled force and vividness in his varied scenes from the life of the present. This remarkably gifted and versatile artist is also mentioned in the second part of this chapter. Julius Schrader (1817—) succeeds in giving his historical representations the charm of a strong and brilliant coloring, and belongs, besides, to the most eminent portrait painters of our day.

Landscape painting has also played an important part in the progress of German art. The awakening love of nature has everywhere made this branch of art indispensable; so that all grades of work in landscape are represented, from the strictly ideal composition to the mere view. Moreover, by the opening of the world to commerce, the horizon of the landscape painter has been so widened as to include all the zones of the earth; and his material has been enriched by an infinite variety of new forms, new impressions, and hitherto unknown effects.

The reviver of modern landscape in Germany, Joseph Anton Koch (1768-1839), went back to ideal composition as developed by Poussin, and learned to combine with it a grandiose landscape looking as if modeled or carved in the solid, and fervor of sentiment which covered and exercised the non-natural scale of the landscape. This idealistic conception—at the foundation of which lies a poetic spirit, and which seeks to produce its effects by means of grandeur of composition, noble movement of line, and the harmonious design of the whole—has found but few interpreters among modern artists. Karl Rottman (1798-1850), who is named above, succeeded in maintaining this poetic element in the grandest manner in his delineations of Greek and Italian landscapes, imparting an historical tone to his pictures by means of strong and bold outlines and characteristic effects of atmosphere and light.

Friedrich Preller of Weimar (1804-1878) carried out this ideal treatment of landscape—with equal talent and more richness and variety; with great brilliancy of fancy and genuine poetic force—in his illustrations to "The Odyssey" at the Haertel House in Leipzig and the Museum in Weimar. J. W. Schirmer, formerly of Düsseldorf, afterwards of Carlsruhe (1807-63), working in a similar style, is especially noted for a series of Biblical designs; while Wilhelm Schirmer of Berlin (1802-66), in his exquisite pictures of Southern scenery, added the enchantment of magical effects of light to the simple beauty of his drawing. Carl Blechen of Berlin, who died when quite young (1798-1840), interpreted in a truly poetic spirit

the somber tone of the Northern landscape; yet at the same time he showed a delicate perception of the beauty of the South.

What especially distinguishes these masters of idealistic landscape from those of the seventeenth century is their greater accuracy of detail, their more distinct emphasizing of that variety which is the characteristic charm of natural forms. Other masters lay greater stress upon the latter element, without, however, sacrificing the poetic tone of the whole to it. Among these, Carl Friedrich Lessing, whom we have already come to know as an historical painter, occupies a prominent place by reason of his delicacy of observation, his depth of sensibility, and his remarkable truthfulness in the reproduction of nature. The Alpine landscapes of the two Munich artists, Christian Morgenstern (1805-1867) and Heinrich Heinlein (1803-1885), possess considerable poetic force; and the works of the admirable Eduard Schleich (1812-1874), of G. Closs (1840-1870), and of Adolph Lier (1827-1882) show a fine feeling for natural beauty. Among the Düsseldorf school a similar position is occupied by August Weber (1817-1873), with his forest scenes, which are full of deep sentiment; and Oswald Achenbach (1827—), with his interesting Italian pictures; while the greater number of the rest, especially Andreas Achenbach (1815—), have represented natural scenes with a masterly realism: his long standing as a leader in landscape art, the head of his school for more than half a century, tending to make the modern observer forget the importance of this artist to the men of 1850 and thereafter. Hans Friedrich Gude, born 1825, in Norway, has been a Düsseldorf landscape painter since the middle of the century. In fact, this tendency to realism has attracted so many able artists in the course of the development of modern landscape painting that space would fail us were we to attempt to mention individual examples of the talent it has called forth. Still, one artist is particularly deserving of special remembrance: Edward Hildebrandt of Berlin (1817-68), who is named above, has treated effects of light and atmosphere in the islands of the South Sea.

We must not close this brief sketch of the art movement between 1790 and 1860 without further reference to that important branch of artistic production, the extensive application of the reproductive arts, which are cultivated to an extent not even approached in any earlier period. Not only copper and steel engraving are practiced by skilled artists; not only has the long-neglected wood-engraving been revived, and set in a place of honor, so that we owe to this craft such work as Menzel's valuable illustrations of Kugler's History of Frederick the Great, Ludwig Richter's lifelike, brilliant, and faithful representations of German domestic and popular life, the great illus-

trated Bible of Julius Schnorr, the religious drawings of J. Führich (1800-76), the masterly military pictures of Anton von Werner (1843—), Benjamin Vautier (1830—) a designer who like Knaus treats domestic and peasant scenes with a humor not quite subtle enough—too obvious and too elaborately explained,—and the interesting silhouettes of Paul Konewka (1841-1871). Of some of the above-named men there is mention below. Besides all these, lithography, the invention of Aloys Senefelder (1771-1834), which is constantly spreading in all its varied branches, particularly in the domain of chromo-lithography, had arrived at a masterly development even as early as 1860; and, finally, the list is completed with the invention of the photograph, whose power of reproduction of hand work in monochrome is leading to novel, and as yet scarcely imaginable results; to which must be added its powerful aid to archæological studies.

All this indicates plainly that the circle of those who value art, and who are beginning anew to share in its benefits, is ever growing wider and wider; and the more this growth is the fruit of the national life of any people, the greater is the necessity that it should keep its own ideal pure and true. The danger of degenerating into what is superficial, realistic, and hollow lies perilously near to our art of to-day—to painting most especially, because the tendency of the time sets so strongly toward realism; therefore it must hold fast to its immortal inheritance of an ideal, must devote itself truly and intensely to the study of life, but at the same time must endeavor to secure in its works, not the dazzling exterior of life, but the imperishable substance of it. That is its task, its vocation; that is the condition of its continuance.

It is impossible to show, in the second part of this chapter, what hope or promise there may be of the fulfillment of this condition; but this much is clear, that in order to make the realization of this task a possibility, it is absolutely necessary that art should be cherished and fostered after quite another fashion than has ever yet been attempted in modern times; and this by the state, by corporations, social institutions, and communities. Only in a great monumental art—an art which gives expression to the ideas and convictions of a whole people in a glorified image, immortalizing their deeds and setting before them their heroes of the intellect and of the sword in an imperishable form; only therein lies that deep moral power which reacts upon the national spirit with fruitful and ennobling results. It is the part of the people, from this time forth more than ever before, to demonstrate by their fostering care of the ideals they possess, and, above all,

by their encouragement of a great monumental art, that their elevation to political unity and power has not diminished, but rather heightened, their capacity for ideal creations.

Second Part—1860-1900.

The work of the epoch under consideration has been done for the most part by men still living. Even in cases where an artist has died during the last few years, his work has not yet passed into the permanent possession of the race, nor has his style been fully appreciated, nor can his influence be judged. On this account the method followed in this book can hardly be of use to us in this final chapter. It would be misleading, as well as ungracious, to characterize the work of living and producing artists.

The living artist, or he who has but recently left us, is little known by his contemporaries. His work is not in prominent and public exhibitions; his half-finished work is still concealed, much of his finest work and also much of his 'prentice work—the artistic thought of his youth and that of his maturity alike—are hidden away in private houses, and although the illustrated magazines bring to light much of this partly concealed material, it is obvious that this has been done in an uneven way with much stress laid upon one set of works or one tendency while other equally important branches of inquiry are neglected. It is only posterity that can set this right.

There are reasons why a just estimate of the art of the last forty years will always be difficult even to our children. We can see that this is a transition period, full of sharp contradictions. Since 1860 a dozen fashions in art have come into notice and have soon disappeared, leaving but little behind them except a memory. We do not know which of all these will be found to have affected the future, nor do we know which of them will interest posterity and command respect from future generations of students.

There are some reasons for being much discouraged, and those who see the possibilities only in the light of the past are ready to believe that no great artistic movement will follow from the present confusion. There are, on the other hand, some great achievements of the last thirty years, such as the bold departure of this or that sculptor, and of one or another group of painters, which achievements make the inference rather easy that from them will result directly much that is good, and indirectly more through the means of other movements starting from those which have already taken place.

The arts of past times have been the natural outgrowth of the requirements and the spirit of the time, and this development has been

in a sense unconscious. A Greek painter would sometimes paint a vase in one color, and sometimes a statue with many colors, or a part of a wall with we do not know what combination of tints. He would, of course, prefer one branch of his art to another; or, let us say, the conditions of the time, of the demands upon him taken in connection with his own tastes and training, would tend to lead him in one direction rather than another. The masterly producer of historical scenes upon a wall would be less occupied with other things, but, on the other hand, the consummate decorator of pottery of ceremonial as well as utilitarian purpose, would be less employed upon walls; and so on. Such an artist would, of course, study the works of his immediate predecessors; and again those of the earlier men of his own neighborhood, together with such works of foreigners as he could come by—usually not very many. Occasionally, such an artist would travel and would bring back experiences from distant regions. We have this process before us in the records of the lives of men of the sixteenth century. Dürer in Southeastern Germany, Rembrandt in the far Northwest of Europe, collected works of art of all sorts, and that for the evident purpose of studying them continually. Rembrandt, in especial, is the best instance we have of a collector of works of art using his possessions in the loftiest and truest manner. We do not know that Rembrandt traveled very much, but Dürer traveled far and wide, and it is a matter of surprise to see how little his work changed under the influence, first of Venice, second of the countries on the lower Rhine. But in the first place, these men were of the loftiest spirits of their time,—the first men of their time literally—the very first intelligences of the epoch, who were not of the small "noble" or arms-bearing cast, but took their natural course toward the expression of their thoughts in art. The same intelligences in our own time commonly devote themselves to money-making. In the second place, these very able and far-seeing men could receive and benefit by the influx of a thousand ideas upon art, while the vastly greater number of practicing artists, not having the opportunity to see so much, avoided the danger of being swayed from their natural artistic growth. In the third place, the great body of artists were the sons of artists. If not the sons, they were the apprentices of artists, and whether sons or apprentices, the strong influence of the schooling they had received shows itself in the very names they took, calling themselves frequently by the name rather of their master than that unto which they were born. In the nineteenth century all this has been changed. A man goes to college, to the Gymnasium, the Realschule, or the Lycée. He studies history and theories. He hesitates long as to his future career. He takes up the work of an artist at a com-

paratively mature age, and with his mind already full of the entirely non-artistic ideas given by home surroundings and by the school. Before he begins to practice art, almost as soon as he begins to study it, he finds himself surrounded by a mass of book knowledge and of theory which is much too learned for him to despise. The thought and the knowledge which is given in the language of words have possession of his mind before he has begun to consider the feeling and the knowledge expressible by the language of form, the representation of form and color.

In like manner the great extent of the modern community has changed all conditions. In the great ages of fine art, a city of four or five thousand freemen with many slaves; a city of a thousand nobles, twenty thousand burghers, and many unrecognized workpeople; a province containing these little cities of burghers, inclosed in an agricultural community gathered in villages and amounting to a hundred thousand people all told, and with the nobles scarcely in evidence: these were the nurseries of the greatest art. The vast modern urban community, containing more millions of people than the largest royal states of antiquity or of the Middle Ages, is a different world altogether when it comes to questions of fine art. And then the fact that almost every individual of that great community requires a recognition which in the artistic ages only a few could even dream of, makes the great modern social groups even more formidable than their number alone would make them. The art spirit cannot be relatively as strong in a great modern community. The people live too elaborately; they have houses of too great complexity; even the poorest family has too many utensils for all to be treated as all things were treated in the days of great fine art. The community has outgrown the art power of the community; nor will any conceivable growth of art power enable all the builders of cheap houses run up in a few months, and the planners of factory-made wooden, metallic, and pottery vessels, to make all these things tolerable in design. Decorative art, then, in the old sense, is hardly conceivable to the modern world; and the question how far this fact will sway the arts of pure expression and representation—how far painting and sculpture in the highest sense can flourish when decoration is dead—remains to be seen. The conditions are new, and we are not able to appreciate them yet.

Again, the present age is one of critical observation, and in this respect is entirely new. It has, on the one side, physical science with its discoveries and the news it has told of the constitution of the universe; and on the other side it has the spirit of investigation into the facts of antiquity; it has created the science of archæology, it pre-

sents the arts of the past to us, not as the old artistic ages saw them, dimly and rarely, but with clear vision to all those who choose to look. The enormous amount of writing in all the great modern languages devoted to the subject of the fine arts, their history and their practice, has all to be assimilated. Although much of this writing is without permanent value, yet there are valuable suggestions in the most unlikely places, and it will take years for any student to master the whole subject. Nor is it of any avail to say that we will not take this sophisticated view of fine art. We cannot, if we would, shut our eyes to our already gained knowledge. We must of necessity go on in our self-conscious way, looking as a partly instructive community with the well-informed eyes of the archæologist, and not with the unschooled memory of our ancestors, at all works of fine art.

Again, the social question comes to the fore—and this is formidable, indeed! When it was impossible for a man to raise himself above his condition except by such favor as the very great would show to the man of humble birth, the instinct to pursue art simply and along humble paths until loftier ways offered themselves was easy to follow. A painter could produce panels with coats of arms for the military men of noble birth, and devotional panels with an image of a saint or a conventionalized scene from Scriptural history for that noble's wife. With the same brush and on another panel he could produce a larger sacred picture for the convent around the corner, and with a finer pencil and more delicate touch he would paint the vellum leaves of a miniature which was in course of preparation in that convent's scriptorium. When it became the fashion to present brilliantly colored earthenware platters to ladies to whom one would do honor, the art of using fusible and vitrifiable colors was easy to learn and the painter became "a ceramic artist." Meanwhile, his brother or intimate friend would be making filigree gold coronets or, as he gained strength, would be casting and chasing delicately ornamented sacred vessels for an altar, and with the same tools, and during the same weeks, would produce a *nef,* a platter, or even a silver image without apparent purpose as a utilitarian object, and so he would work until such time as a greater opportunity was offered him and he could carve or cast a crucifix. The men whose names we know emerged one after another from this substratum of faithful workmen who had learned to model, to chisel, to cast bronze, to paint, to mix colors so that they would endure, prepare wooden panels to receive their colors, to sketch frames and arcaded backgrounds for their painted panels, which elaborate framing their friends, the carvers, would produce. The men whose names we know came one by one out of this little known body of workmen; but if we could be set down

in Athens in the fourth century B.C., or in Florence eighteen hundred years later we should find that a vast deal of admirable work was in process of production by men of whom the future was never to hear a word, and we should find, moreover, that much which has since become famous under the name of this or that admittedly great artist was really done by the apparently small artist, the unknown workman who lived and died content if he added little by little to his local fame and his annual income.

In the nineteenth century all this is done away. The young man of some opportunities, as of paternal fortune or family associations, desires above all things to retain or improve his social position. He will, perhaps, consent to put on the *sarau* or the jumper to protect his dress while he is learning his trade, but it is with the mental reservation that this is only for the moment. He has no thought of becoming what he would call "a mechanic," or of being in the practice of his profession other than one of the class of gentlemen who, in the cities, belong to Clubs and mix in what is considered elegant society. A man of less fortunate worldly position may become an operative in one of the artistic trades and that with some content, but he will of necessity become an employee working for weekly wages in a great establishment. There is absolutely no call for the independent workman. The artist who is skilled in silverware and chasing, and he who is an excellent modeller in clay are alike in demand in great establishments, and their work is not known nor asked for by the outside world. The consequence is that the skilled modeller never becomes handy in producing a cast in bronze and will have little or no practice in chiselling and finishing such a bronze when cast. And this means that the artist in the old sense exists no longer, and that the only persons who are still "artists" are the more fortunate men who obtain a certain amount of employment as painters in oil on canvases to be framed and hung in rooms, as painters on larger canvases which will be pasted to walls, as modellers of statues or busts which will be produced by other hands in marble or in bronze, or finally will be the designers of elaborate buildings and will be called architects in the special modern sense.

Concerning this peculiar modern profession of the architect, it must be pointed out that there is a special reason already alluded to, why objects of utility, from buildings to jugs, cannot be made beautiful in the old way. As long as a family thought itself comfortably furnished with a chest or two, a wardrobe, a box-bedstead, a dozen earthenware pots of different sizes, and three or four vessels of pewter or of copper, each one of those objects of utility might become a vehicle for a good deal of artistic thought. The piece would be

handed down from mother to daughter, from father to son; at all events it would be made with that possibility in mind. It was made to last, and in an artistic community it would be the object of a good deal of careful consideration as to its form and as to the little adornments that might be added to it. Now, however, when the poorest family requires two hundred utensils of one and another kind, and finds, moreover, that these utensils are furnished at an incredibly low price by great companies which make them by the thousand and force them upon the customer with favorable opportunities for immediate delivery and gradual payment, the possibility of having the common objects of life beautiful has gone. It has gone forever. At least no way has yet suggested itself for restoring the conditions which have been found favorable for decorative art. In like manner the houses are altogether too elaborate; they have to be built too quickly, and there are too many of them, representing as they do a vast proportional amount of the community's time and money, for all of them or any of them to be well designed. The only decorative art of any value in the nineteenth century is that which is produced by the recognized "artist," the highly placed, highly taught and highly paid painter or sculptor or architect, for it is to those three professions that the fine arts independently employed have been reduced.

The architect, as the chief of decorative artists, has found his occupation change in the most notable manner. The modern architect is first of all a business man, one who sees to the honest spending of large sums of his employer's money. He must be good at administration, must know how to organize things so that his client's money is spent to the best advantage, and his client's work is done with the utmost rapidity, even with the most headlong haste, in order to secure speedy returns on the investment or speedy utilization of the church or State-house proposed. Accordingly he is paid as such a business man should be paid, by a commission on the amount expended. The older architect was "master of the work" who was paid a salary and encouraged to produce the most noble results without so peremptory a demand for speed. Secondly, the architect has found it necessary to become acquainted with a great number of scientific matters of thought which did not concern his predecessors at all. He must know about scientific ventilation. Heating in an economical way is required of him, for the old fireplace and the stove made of tiles will no longer suffice. He must know about the proper installation of gas piping and electric plants. Elevators must be provided and room in the cellar for their machinery is to be allowed. Finally, and most important of all, the same family which has changed so greatly (as stated in the last paragraph in regard to its requirements for portable uten-

sils), has changed as greatly in its demands upon the planner of its house—as the larger body in the way of its church, or its public building—and a complicated and highly specialized plan is demanded, which plan is complicated further, and that to an unspeakable degree, by those very matters of heat and ventilation and the like. These the owner requires, of course, and that without realizing how greatly the chosen designer of his building is handicapped by these requirements. Nor is it merely because of their variety and diversity that these many new requirements burden the architect: they render his plans so very complex that the slight changes ordered without thought by the employer, cause endless confusion and loss of time and labor. He must be an artist indeed who will still compel his designs to become beautiful in their final result, or who can even give to them some of those artistic ideas with which he is quite aware his predecessors would have filled their work. His position, too, as a social success, as a business man, and as a person of very considerable authority over many workmen and over much money drives him to the conclusion that his income must be large, and it is incompatible with the making of a great deal of money as a practicing architect to give constant, habitual thought to the artistic side of problems brought before him.

The result of all this is that the best thought expressible in those arts that appeal to the eye is to be found in the work of the sculptor, in the modern sense of the term, of him with a studio, and north light, of him who is assumed to have been academically trained, and who is employed to produce statues, groups, busts, and bas-reliefs, and nothing else—in his work and in that of his neighbor, the painter, whose business it is to paint on walls when he can, or on large canvas to be secured to the walls by *marouflage,* who paints as willingly on small canvases which are to be framed in gold, and who never dreams of other kinds of work: and that this art work is only to be had at very high rates of payment. The modern producer of fine art must be very handsomely supported by the community; for the artist artisan who once could be had cheaply, exists no longer. And it is because of this curious modern limitation of our predications concerning fine art to the limited productions of the painter and the sculptor that all of the artist world was so enchanted by the discovery of Japanese art forty years ago. Suddenly there was revealed to us a community which still possessed a delicate art applied without discrimination to small and cheap objects, to large and costly decorative pieces and to paintings which had been preserved for a thousand years in a stately and elaborately adorned temple, itself the subject of indefinitely great and long-continued artistic thought.

* * * * * *

ARCHITECTURE.

In the architecture of German lands there have been no marked changes of sentiment or purpose since the period closing with 1860. The disposition to study the past and to base modern art upon it continues undiminished, and differs from that which was felt and obeyed during the first half of the century merely as one expedient is tried after another has been found unsuccessful. Of this character is the greatly increased disposition to study and imitate the work of the eighteenth century. Even the more grotesque and extravagant designs of that time have found their followers; and the graver work of what the Germans still call the Barock is constantly copied. This class of work has been abundant in Vienna, in Buda-Pest, in Prague and in other cities of Austria-Hungary: but it is also visible in North Germany. Sculpture is used abundantly and with the same decorative purpose visible in the palace fronts of these cities, as described above in Chapter VI. This tendency is well shown in the Academy of Fine Arts in Vienna. There is, however, side by side with this continued copying of the past a strong disposition to employ the modern material, wrought and rolled iron in visible architectural uses. Thus the street fronts of important houses will be furnished with balconies, covered porches and the like made entirely of wrought iron in the most approved modern way, and moreover the light column of the same material is used in coupled and combined window openings to replace what would be the much heavier mullion or pier of brick or stone masonry. Much skill and ingenuity have been exhibited in forcing into service these new elements which have in themselves this great difficulty for the designer, that they give strength without bulk. The designer finds that, in his street front, he has no excuse for shutting out daylight by a heavy pier when an iron tube three inches in diameter will do the work as well. According to all the traditions in which he has been brought up, the heavy pier is needed there as a part of his possible design—a purpose which the slender metal upright cannot possibly supply. In this way the Germans certainly take the lead in our own time. More than other people they are ready to study out the new problems, and to adapt their design to their construction. The result is not always happy, but the course they have adopted is the only one possible to men filled with the artistic spirit.

Still another attempt has been made in Germany, and that with great ardor and with apparent enjoyment on the part of the designers; they have tried to apply carving in stone, and also modeling in hard plaster or stucco, to the purpose of really decorative sculpture: sometimes legendary or suggestive as well, but always strictly adapted

to their places in the building, their artistic subject being decorative forms and combinations of forms not drawn from any of the great architectural schools of the past. This kind of work has not yet reached a sufficiently great development for us to be sure that a style is growing out of it. There is not enough of it done as yet for all the examples of it taken together to form a School or Style, and we can only say that this particular piece of work and that other are promising.

In Germany there is not much doing in the way of careful reproduction of ancient forms. The different experiments in that way have come to be disregarded. The Gothic revival in its German form has not been carried to any definite result. Neither has the study of Greek art gone further. But one exceptional piece of work in a pure Greek style has been attempted, in the Parliament House of Vienna, built between 1874 and 1884 from the designs of Hansen. In the minor pieces of possible utility, the silverware, the bronzes and potteries, the appliances for electric light and the like, there has been, however, a disposition to follow the Greek example in this respect, that the human body, nude or draped, is used with but little reference to vegetable form or forms studied from the inferior animals. A decorative object of any of the kinds above alluded to may consist exclusively of a nude female figure carrying or holding or lifting; serving as a support or as the handle or as a merely decorative appurtenance. This same tendency is visible in other parts of the European world. The very fact that, as shown above, decorative art could only be produced by the highly trained "artist," leads to that artist's ignorance of the ordinary appliances of decoration and drives him into the use of that which alone he thoroughly understands among all the means that nature offers him, the human form. The use of landscape forms for decoration is quite out of his reach: his training has not given him control of flower and leaf form as for decorative purpose. He can, however, give to a modelled human figure such an attitude and pose that it aids greatly in the design of the piece which he has to make effective as an artistic unit.

In France there has been, since 1860, a marked growth of that which had earlier been a national tendency, the tendency to base architectural design upon a most careful and elaborate consideration of the Plan. To the Frenchmen of modern times, the plan is more than other schools have made it or have allowed it to become. To discover the right way of using the piece of ground allowed for the building, to decide how the subdivisions of the structure can best be accommo-

The New Rathaus in Munich, Bavaria, built before 1877, *by the architect George Hauberrisser. It is one of the most nearly successful pieces of modern Gothic work. The front shown, facing the Marienplatz, is the narrower of the two, that on the street is nearly twice as long. The four statues of allegorical subjects which adorn the balcony are the work of Anton Hess.*



MUNICH

THE RATHAUS

dated upon it and how these larger and smaller parts will rise into external visibility, into greater and subordinate masses—this has been the great subject of French architectural thought. This tendency is well shown in the new Hotel de Ville of Paris; in which, while the plan is most carefully worked out to serve at once many important needs, the design is very frankly studied from the old building of the reign of Henri IV., which had formed the nucleus of the edifice burned in 1871. The excellence of this system is obvious to every person who has given thought to the matter of architectural work; but in France it is a little too exclusively the object of the architectural designer. Detail is neglected and this not in the sense merely of the sculptured masses or the inlaid patterns, but in the sense of the larger parts, which though larger are still subordinate to the main mass or to the combination of masses. Thus, the exact shape of an arcade or of the different arches, columns or piers and superstructure which go to make up that arcade has not interested the French designers very much. The result of this has been buildings impressive in their masses and attractive to the faithful student in that they express without almost the whole purpose to which they are applied within, but buildings unadorned by that charm of associated minor parts in which every great style of the past has found its strength. A dignified front will be built, well spaced, well grouped, well massed, but so poor in detail that nothing but the addition to it of highly realized sculpture, statues and groups worked apart in the sculptor's studio and set up on pedestals and brackets, saves the building from monotonous dullness.

The well-known typical example of this kind of work is the Paris Opera-House (see Fig. 651), the work of Charles Garnier (1825—). In this the boldness of the designer, who tried to accommodate classic methods of design to the wholly novel plan of a great theatre, to show outside the planning of the interior, and then to increase the richness of adornment far beyond what classic tradition would allow, is most notable and praiseworthy. The lack of any true power of detailed design is, however, visible; and the substitution of fully realized sculpture, in statues and large groups, for architectural sculpture in a strict sense is characteristic of the age.

Alongside of this class of architecture, which seems to have grown up especially from the teachings and tendencies of the great Paris school known to all foreigners for its hospitable reception of pupils of all lands, without discrimination, there has been in France a great deal of independent thought embodied in building and decoration; and, as the French architects are surrounded by a far more artistic community than those of other lands, their attempts along new paths

have been less in danger of total failure. The danger is great even in France. A man who is trying to design something which is not Greek, nor Greco-Roman, nor Renaissance, nor neo-classic of any recognized epoch or country has before him a much graver task than the task of him who is seeking merely to put once more into form the traditions of such a by-gone style. The Frenchman has the difficulty, but he has also the encouragement that he cannot, if he would, disregard the artistic requirements. He is kept to them by the immense social influence telling for that which is, on the whole, good in plastic

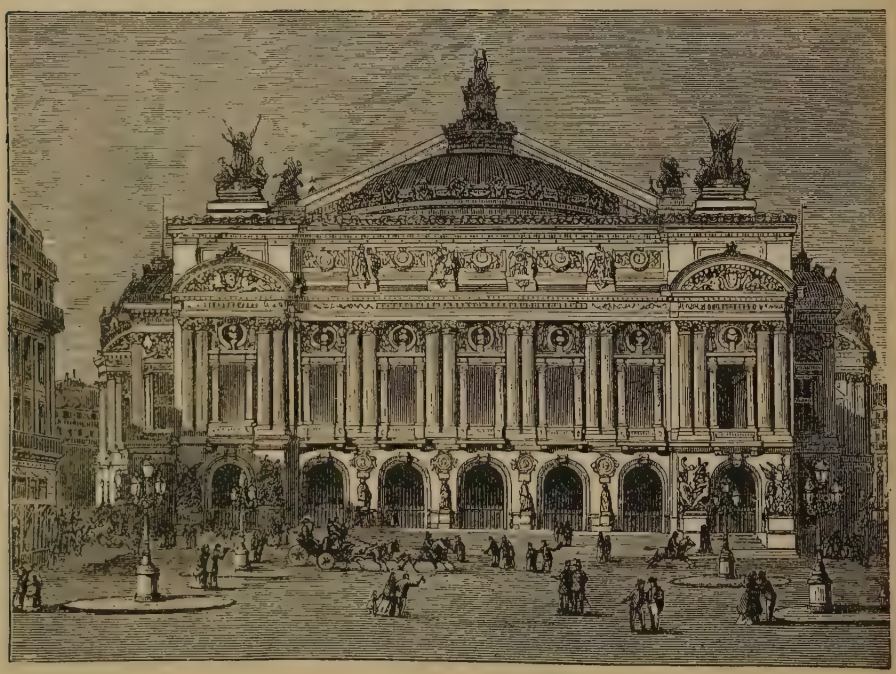


Fig. 651. Grand Opera House, Paris. (Charles Garnier.)

and graphic art. Accordingly, a building which cannot be classified as to style has a better chance of becoming a monument of art in France than elsewhere. An excellent example is the Trocadéro Palace, built before 1878 (see Fig. 652).

In France, the efforts of the archæologists who devoted themselves to mediæval art have not been more successful than in Germany, except that the few buildings with which they have had their way are better Gothic or better Romanesque as being the work of artists more fortunately situated. Some of the great ecclesiastical establishments in France have insisted upon the creation of absolutely truthful Gothic

The Rathaus at Vienna, Austria, built 1873-1883, *by Friedrich Schmidt* (*born* 1825). *This is one of the buildings included in the new decoration of the capital; these form a ring of great structures surrounding the ancient city and fronting on a broad boulevard called The Ring, with special names for the separate parts of it.*



VIENNA

THE CITY HALL

work, its ribbed vaulting and flying buttress system complete, and its whole organism reproduced in modern forms, except that the rich and varied sculpture is barred, first, by the absence of the workmen who could produce it, and second, by the willingness of the monastic authorities themselves to follow the example of some mediæval religious associations and reduce the art to a combination of structural designing without added adornment. Thus, there can be found cloisters, refectories and churches admirable in their plan and structure, but cold when compared with the complete Gothic of the thirteenth century or of later times. Work in severely exact neo-classic

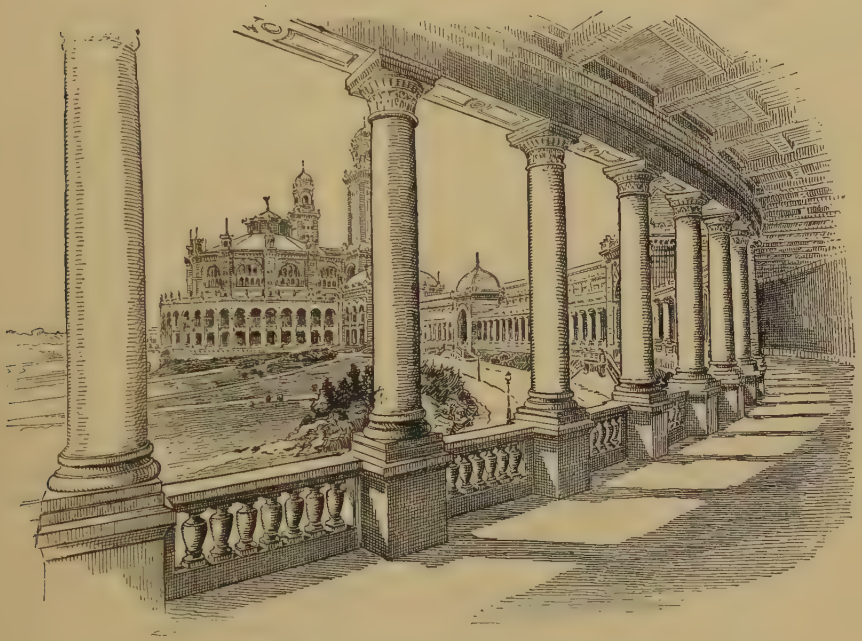


Fig. 652. Trocadéro Palace, at Paris.

styles is rare. When the artist is classically minded he takes the modified and highly specialized style spoken of above as connected in our thoughts with the École des Beaux Arts, and is content if he can guide this a little in the direction of a more classical taste, as by the addition of colonnaded porticoes and the like.

In England and Scotland the conditions have been very different. In the first place, the Gothic Revival, well begun in 1860, was seen a few years later to have failed entirely in its purpose, whether we con-

sider that purpose to be the complete replacing of English and all modern work in the old way of mediæval building, or whether it be taken as the reproduction in modern buildings of mediæval ways of work and thought. Neither of these things has happened. More buildings are built in England in other styles than Gothic—more than there are in all the different forms of Gothic together. As early as 1865 it became evident that buildings for civic and domestic purposes were not to be mediæval in their character. The Gothic Revival passed into a purely ecclesiastical movement; not quite identified with the Established Church, but very nearly so; and in that capacity it has certainly resulted in the production of some admirable monuments which, though not Gothic in any true sense of the word, are of extreme interest. It is probable that the most successful Neogothic work is that of the last ten years, the result of the labors of half a dozen architects who have found a way to create a living style from the remains of the ancient work. There is this drawback to it, that while some of these men have taken up the position that the purest style of Gothic is to be their model, others argue rather that they should begin where their ancestors stopped, namely, at the time of the destruction of the churches, or at least of their beauty and significance, in the reign of Henry VIII. That is to say, only the half of the more successful modern Gothic is based on the thirteenth century practice, that is to say, on pure, or *central* Gothic whether of Englishmen or partly also of the artists of the Continent, while the other half is based upon the strictly English style which we know as the Perpendicular, and which involves the high walls, the low-pitched roof, the square-topped tower, the four-centred arch, and all this without the necessity of interior vaulting. When a German or a Frenchman or a Belgian builds a Neogothic church of any pretension he vaults it in masonry, as a matter of course, although he may try the experiment of some modern modification of this, as by introducing steel ribs for the more costly and troublesome stone ribs. The English Gothic, even of the most brilliant time, never made vaulting a necessary part of its structure; and therefore the modern Englishman of this way of thinking eschews it altogether, and is satisfied with the less difficult problem of the wooden roof.

Buildings other than churches are rarely of pure Neo-classic design; by far the greater number are in some modified style which the English architects find it easy to build up in the same way in which their national styles of earlier times—the Elizabethan, the Jacobean, the picturesque but simple designing of the times of William III. and of Queen Anne, furnish the suggestion. It is easy too to go across the narrow seas and to find suggestions of a kindred sort in the Nether-

lands and in the ancient towns of Belgium. Such a design is shown in Fig. 653, the well-known Imperial Institute. In this way the buildings designed for the city streets of London and for many small cities of Great Britain are faced with picturesque gabled fronts, not to be classified more closely than as shown above. According as the spectator's information guides him, or as his predilections sway him, he may call these fronts Flemish or Queen Anne, and there is no one to say him nay, for indeed these designs have much originality. Even



Fig. 653. Imperial Institute.

in furniture, the great expositions held during the second half of the nineteenth century enabled the student of such matters to make a shrewd comparison between the admirably perfect and highly wrought French designing along recognized lines—in the styles of Francis I. or Louis XIV.—and the bolder, far less conventional, far more independently thought out English designs which were yet immeasurably inferior in success as pieces of decorative art. It is as sug-

gested above, a matter of prodigious difficulty to make a satisfactory design in a wholly independent way. All the good designing of the great times has been along familiar lines where no man went far afield but followed closely upon the work of his predecessor.

In the United States the reign of extreme bad taste and the attempt to abandon tradition for the fantastic thoughts of entirely untrained workmen had not ceased in 1860. The years following the great Civil War with their lavish expenditure and bold undertakings in many directions were marked by the production of an incredible number of altogether valueless architectural compositions. Soon after began the influence upon American building of the rather numerous young architects who had been pursuing their studies in Europe. From this there came several interesting movements in art. The most attractive and the most promising was that which consisted in the modification of the familiar American wooden framed house covered with clapboards or shingles or both, by the introduction into it of such simple principles of design as the trained student would readily see his way to. From 1875 to 1885 that movement was extremely active; and it is a matter of great regret that it was not carried farther. Just how the really admirable method of design which was applied to the carefully built wooden country houses could have been modified for application to masonry, and more especially to street-fronts, of course cannot be said. Masonry has never been familiar to American builders; their whole training is based upon carpenter work, and the American citizen ordinarily does not conceive of a house otherwise than as a thing of wood, with perhaps a slight external facing of brick. The masonry built house common in the south of Europe is unknown in the United States, and hence the incredibly numerous fires in which so large a part of the national wealth is destroyed annually.

An attempt at introducing a true masonry style was made about 1878 and during the following years. This was based upon the Romanesque of central France, but freely studied also, especially in detail, from Byzantine and other kindred styles. This method of work was introduced by Henry Hobson Richardson (1838-1886), and was taken up by younger men. The innovators were never able to escape from the American tendency to rely upon woodwork; the exterior might be of stone or of stone-faced brickwork, but once past the doorsill the carpenter was the only workman employed on the structure of the building, although elaborate chimney pieces were set up here and there. The task was soon abandoned, and no other body

New York, seen from the East River, a view taken from Brooklyn and looking nearly northwest. The purpose of the picture is to show the lofty office buildings (sky-scrapers) which have been built in the business quarter of the city since 1880. *That on the extreme right with two round cupolas is the highest of all and fronts on Park Row near the City Hall. The dark tower toward the left, relieved against a white blank wall beyond, belongs to the Produce Exchange on Whitehall Street, and dates from an earlier period.*



NEW YORK

VIEW OF THE SOUTHERN END OF MANHATTAN ISLAND

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of work by men no longer living is to be mentioned as of importance in the way of strong leadership in artistic design.

The active practitioners of the time from 1880 to 1900 are almost all working in a simple and formal neo-classic style characterized by good taste, dignified reserve and an almost total absence of solecisms and harsh contrasts; but this secured only by what cannot but be considered an absence of fresh and independent thought. Little effort has been made to meet the new problems, more plainly seen to exist in America than elsewhere, which are brought into existence by modern possibilities of building. Thus, it is in the Northern United States that the steel cage structure was developed between 1885 and 1900, until now thirty story buildings are as easy to procure as those of more familiar dimensions; and these lofty structures must of necessity receive a fire-resisting external coat which will save the metal from the direct effect of the numerous conflagrations among the older and wood-constructed buildings: but this external coat has not yet received architectural treatment. Two or three architects in the whole country have made a serious attempt to impart a fresh system of design to the exteriors; but the vast majority continue to produce what seem to be classically designed buildings with massive walls, arched openings, piers and columns of stone, and which are really thin shells depending upon a steel skeleton structure. The new system of building is denounced by persons to whom it is unfamiliar; but there is nothing serious against the system of building, the only demand is that the architect shall try to design in accordance with it.

SCULPTURE.

In modern sculpture the most interesting question is that of the relation between naturalism and the study of the ideal. Even if the world of ideal forms should never again acquire that importance for us which it possessed for the Greeks, nevertheless the daily life of humanity still contains a wealth of exquisite motives full of beautiful suggestion which gives to the sculptor's fancy ample incitement to the sculptor's ideals. There is, moreover, in the chaste grace and pure dignity of the antique conceptions, an imperishable charm which appeals to every human sentiment and which secures for all productions conceived in a similar spirit the warm interest of those who delight to refresh themselves with the simple beauty that belongs to every true manifestation of nature. Hence the idealistic style of this art of Greece as it has been recognized by the present time and endowed with new activity becomes forever the most precious possession of modern sculpture. On the other hand, it is by the constant study of

nature alone that this art is kept from falling into monotonous copying of the antique or of the Renaissance. That is the salvation of those arts which express and represent nature as distinguished from such purely decorative arts as architecture. They have nature to draw upon, and are continually renewed by studying the source of all inspiration. This naturalism, too, is not merely in the mere copying of the forms of the body; it has as much to do with the naturalness of pose, of represented movement, of gesture of limbs and carriage of head, and even of the expression of features, though this last is a dangerous field for the sculptor.

Some of the German sculptors whose reputation was made during the first part of the century, continued their work into the years following 1860. Gustav Bläser (1813-74) produced during his later years the well known equestrian statue of King Frederick William III. of Prussia, now in Cologne, and many portrait statues of famous men, such as those larger than life of Humboldt and Hegel, together with ideal statues and portrait busts, among them one of Abraham Lincoln. There is an important bas-relief adorning the bridge at Dirschau, but his most celebrated work is probably the equestrian statue of Frederick William IV. of Prussia, also at Cologne and adorning the Rhine bridge. Reinhold Begas is still living, and can hardly be appreciated rightly, but his rank as a sculptor is admitted by those foreign students who are not usually admirers of German sculpture. Fig. 654 gives his Schiller Monument at Berlin. Leopold Rudolf Siemering (b. 1835—) and Kaspar Zumbusch (b. 1830) are sculptors of characters. Hans Gasser (1817-68) has produced much work which adorns the cities of Austria-Hungary, and also some decorative figures for the Oxford Museum in England. Josef Gasser (1818—) has been especially eminent for his portrait statues, and also for religious statues set up in churches at Vienna, Brixen and Linz, especially the numerous sculptures in wood and in stone in S. Stephen's Church, Vienna. Anton Dominick Fernkorn (1813—) is the author of the equestrian statue of Prince Eugene and several statues of German emperors for the partly architectural purpose of adorning churches in Spire (Speier) and many portrait statues. Ernst Julius Hähnel (1811-1891) has an admirable gift for classical modelling, as in his equestrian statues at Dresden and Vienna.

In France the year 1860 found the second empire in full power and using its energies for the adornment of Paris, while encouraging the decorative treatment of buildings in the minor cities. The government has always been liberal in orders to living sculptors and this stimulates the action of the municipalities throughout France and sets a fashion which private persons are not slow to imitate. Oppor-

The Capitol at Albany, New York; a building which stands for the State House in Massachusetts, Rhode Island, etc. The work was begun before the Civil War, but after some years a commission of architects was put in charge of it and the design was largely remodelled. The exterior as seen in the picture is mainly the work of Henry Hobson Richardson (1838-1886), *the lower stories only being of the original design. A large part of the interior was designed by Leopold Eidlitz, his work being in and about the Assembly Chamber on the north side of the building, while the south side on the left of the picture is the Senate.*



THE CAPITOL AT ALBANY

tunities, therefore, are given which, if a long space of time be taken together, are considerably in excess of what other nations of Europe have offered. The result is seen in the large number of first rate artistic intelligences which devote themselves to an art generally unpopular as compared with the art of painting.

In all their plastic work the French derive great advantage from



Fig. 654. Schiller Monument in Berlin. (R. Begas.)

their uncommonly delicate understanding of form, their taste for effective representation, and the self-conscious assertion of personality, though this verges sometimes on the theatrical. Exquisite modelling and the highest technical perfection are in general the characteristics of their creations; the masterly delineation of the female form in its natural grace and sensuous charm, and not less the clever and vigor-

ously conceived portrait statue and portrait bust are here to be considered in their first place. Draped as well as nude figures receive especial attention from those sculptors who have studied the relation of sculpturesque art to architecture; and what is said above in the section concerning architecture points to the way in which, while the modern treatment of sculpture is not the ideally best use of it for the sake of the building, it is entirely encouraging and stimulating to the sculptor himself. The gift of a serious historic memorial art, on the other hand, seems to be less within the grasp of the French artists than it was given to Germany through Rauch, Rietschel and their followers; and this because the French art aims at purity and power of design, noble posing and perfect modelling, rather than at penetrating to the uncertain and always debatable traits of human character. On the other hand, this very disposition to treat sculpture less for the revelation of personality than as an art primarily of external charm, is exactly what is needed for the rapid and general development of such an art as sculpture; for in this way men of first rate technical ability and with profound knowledge of the human form, together with the instinct for decorative treatment of the single figure or the group are encouraged to work according to their best abilities; and among them appears from time to time the profound genius who gives to this sculpture of charm and of dignity the additional spark of a profounder life.

Antoine Louis Barye (1795-1875) is best known as the modeller of wild beasts which, although known to the world in the form of small decorative bronzes, are to be seen in their original state of life size and used decoratively in such open places as the gardens of the Tuileries and of the Luxembourg in Paris. About the beginning of the present epoch he was employed to produce figure groups for the adornment of the exterior of the Louvre: these he treated in an extremely classical style, and they have been repeated on a smaller scale, reduced bronze copies of them being in a public square in Baltimore (see Fig. 655). Henri Chapu (1833-91), though like Barye, celebrated before 1860, has done his most important work since that time. One of his most significant works is the tomb of Henri Regnault, the painter, who was killed in one of the battles outside of Paris during the siege of 1871; a similar piece is the remarkable monument to the poet Gustave Flaubert, at Rouen. Less natural and less attractive is the well known statue of Joan of Arc. He was employed also upon statues for the great opera house in Paris. François Jouffroy (1806-82) modeled in 1865 the frieze in relief of Christ and the Apostles which was set up in the church of S. Augustin, Paris. He also worked upon the

Tomb of Ulysses S. Grant, Lieutenant-General of the Army of the United States, and afterwards twice President. The building was made possible by a public subscription, and the design selected in open competition, in which J. H. Duncan was successful. The building stands at the upper or northernmost end of Riverside Drive (New York), as at first planned and before the extension of about 1900. *The scale of the building is very great, so that a picture generally does it injustice by diminishing its apparent size.*

Library Building of Columbia University, New York City, the design of McKim, Mead and White. The interior consists of a large rotunda which serves as the reading room, and of many rooms around it used at present as offices, lecture rooms and the like, but intended to be used for library purposes as the number of books increases.





NEW YORK

THE TOMB OF GEN. U. S. GRANT (UPPER)
THE LIBRARY OF COLUMBIA UNIVERSITY (LOWER)

new opera house, furnishing the statue of Harmony. Many portrait busts exist. He was professor of sculpture in the great Paris school of fine arts from 1865 until his death. Jean-Alexandre Falguière (1831-1900) is one of the most powerful of the realists; known by his Victor in the Cock-fight, and by a noble portrait statue of Lamartine, as well as one more ideal in character, of the dramatist Corneille. Augustin Moreau-Vauthier, who died in 1893, was especially a decorative artist, working with great success in precious materials and sometimes combining those materials so as to produce chromatic effects of extraordinary richness and great beauty. Jean Baptiste Carpeaux (1827-75) was the author of the decorative groups upon



Fig. 655. Theseus. (Barye.)

the front of the Pavillon de Flore, of the Louvre, at Paris. One of these is the Triumph of Flora, an enchanting piece of impersonation (see Fig. 656). Still more powerfully he drew attention to his talent by the remarkable group, The Dance, on the front of the opera house at Paris. It is of singular character, classical in conception but realistic in treatment. The wild abandon of headlong dance is still checked by the presence of the smiling and yet controlling Apollo-like figure which stands in the center of the group of Nymphs. The splendid monumental group of the four quarters of the world supporting the heavens, in the gardens of the Luxembourg, Paris, is the most important of many valuable works.

French sculpture is maintained still at the close of the century by a great body of most brilliant men whom it is possible only to name: especially because most of them are still living. Chief of the men of tradition who are classed in France as academic sculptors or men who preserve the standard set up by the School of Fine Arts is Paul Dubois (b. 1829), whose most important single work is the monument of General La Moricière in the Cathedral at Nantes. With him are to be placed Charles René de Paul de Saint Marceaux (b. 1845), An-



Fig. 656. Flora; Exterior of Pavillon de Flore, Paris. (Carpeaux.)

tonin Mercié (b. 1845), Louis Ernest Barrias (b. 1841), Eugène Delaplanche (b. 1836), Emmanuel Frémiet (b. 1824) and Auguste Cain (b. 1822). Works by each of these masters are to be seen in Paris, notably in the gardens of the Trocadéro Palace of the Tuileries, of the Luxembourg, and in the great open square about the Triumphal Arch of the Carrousel. Of men recognized as quite apart from the academic school, Jules Dalou (b. 1838) is one of the most

A. The building of the Chicago Art Institute, standing in a park on the lake front in Chicago, Ill. The building is the design of Charles A. Coolidge, and was built between 1891 *and* 1893.

B. The Chicago Public Library, fronting on Michigan Avenue in Chicago, Ill. This large building was designed by Shepley, Rutan & Coolidge, and built before 1898.

These two buildings are very attractive specimens of western architecture, showing what intelligent thought can do in a building of accepted proportions and style. The comparative failure of the skyscrapers in this respect is caused largely by their extreme novelty of scheme.





CHICAGO

THE ART INSTITUTE (UPPER)
THE PUBLIC LIBRARY (LOWER)

noteworthy. Auguste Rodin is the sculptor whose work has caused the greatest and most heated discussion, for he is the boldest innovator among the able living artists.

In England, sculpture is not a more earnestly pursued art in the nineteenth century than it has been in former times. For some reason the English artistic habit of mind does not lead its best men to the practice of this art. The most truly sculpturesque genius which the nation has produced in recent times was George Alfred Stevens (1817-75), the remarkable decorative designer, whose culminating work is the monument to the Duke of Wellington in S. Paul's Cathedral, a superb design, marred by the placing under a vault too low to receive it in its entirety, and moreover studied with a certain confessed frankness of imitation from existing monuments like those in Westminster Abbey, but still a superb piece of combined architecture and sculpture. George Henry Foley (1818-74) is especially known as the sculptor of the colossal seated statue of Prince Albert under the canopy of the Albert Memorial in Hyde Park, and the group, Asia, of the four quarters of the globe which adorn the angles of this great monument. His portrait statue of Stonewall Jackson, in Richmond, Virginia, is one of his best works of the kind, although he produced many and very excellent ones. Thomas Woolner (1825-93) connected himself with the Pre-Raphaelite brotherhood, and his work of the time shows an advanced naturalism, which is especially attractive in the case of his portrait busts like the one, often reproduced in photography, of Alfred Tennyson in his early manhood. Two very remarkable painters of the English School have left each two or three pieces of sculpture of much more than secondary importance; George Frederick Watts and Sir Frederick Leighton, afterwards Lord Leighton. The Clytie of the first and the Athlete Strangling a Serpent of the latter are the best known of these works, and in the case of Leighton, at least, it is remarkable that the statue, though larger than life and representing the body in intense muscular action is still a sculptor's work in every sense of the word. Of men still living, William Hamo Thornycroft (b. 1850), E. Onslow Ford (b. 1852), and Alfred Gilbert (b. 1854) are notable men.

In Italy, the two most celebrated sculptors of the epoch have been Giovanni Dupré (1817-82), the author of the Cavour monument at Turin, the group, Cain and Abel in the Pitti Palace, Florence, the monument to Raimond Lully, and the Pietà at Sienna (see Fig. 657), as well as many important groups in other places, and Vincenzo Vela (1822-91), the author of that celebrated seated statue, The Last Days of Napoleon (1867), of which there are at least two examples,

one in the great National Museum at Versailles and one in the Corcoran Art Gallery, Washington, D. C. Ercole Rosa is one of the younger school.

The sculptors of Russia are especially known as makers of statuettes and small groups, which, cast in bronze and neatly finished, are attractive to those who care more for story-telling or spirited representation of incident than for purely artistic qualities.

In the United States the present epoch has been very productive: and the young nation has begun to make its mark upon the modern world. Nearly all the men who came to be considered most original and most powerful are still living, but William Wetmore Story, who died in 1896, made a statue of the philanthropist George Peabody, bronze copies of which were set up in London and in Baltimore in memory of great benefactions. His statue of Cleopatra, and his Semiramis



Fig. 657. Pieta. (G. Dupré.)

are in the Metropolitan Museum of Art, in New York. These and many other pieces (Helen, Judith, Thetis and Achilles, and the like) are of the nature of ideal portrait statues, and they bear a certain resemblance to the Roman Imperial work of the second century in that they are somewhat perfunctory, relying upon sculpturesque merit alone for their effect and even in this of no exceptional beauty. Randolph Rogers, who died in 1892, had made portrait statues of Abraham Lincoln and of W. H. Seward, which are placed in Philadelphia and New York, respectively. William Henry Rinehart (1825-74) lived and died in Rome; the greater part of his work was of the same nature as that of Story, that is to say, ideal statues of mythological or legendary subject, but he produced also important portrait statues, such as that of the former Chief Justice, Roger B. Taney, which is set up at Annapolis in Maryland. Henry Kirke

City Hall and adjoining buildings at San Francisco, California. This building was completed before 1896 *at a cost of* $5,000,000. *It stands on an irregular plot of ground which has given opportunity for the unusual plan; the great cupola being based upon a sub-structure which itself has a rounded front.*



SAN FRANCISCO

THE CITY HALL

Brown, best known for his equestrian statues named in the first part of this chapter, has produced also the statue of Lincoln in New York. For some years before his death he did little work. Olin L. Warner, who died suddenly in 1896, was one of the most powerful of American sculptors, and was particularly successful in the comparatively new departure of monumental sculpture closely connected with architectural design. Thus, his bronze doors in the Congressional Library at Washington (see Fig. 39), with the bronze tympanum filling the arch above, and the relief figures, Tradition, Imagination and Memory, in allusion to the purposes of the building, are among the best things of the kind in existence. A remarkable fountain at Portland, Maryland, was put up in 1888, and in 1894 a colossal statue of General Devens, ordered by the State of Massachusetts. Portrait busts by him are numerous, and also medallion portraits, and they show a remarkable power of seeing what is interesting and attractive in the nature of the man represented.

The matter of realized human sculpture applied to architectural design was carried far in the United States during the last decade of the nineteenth century. The practice which the sculptors had upon the great exhibition buildings and their accessories in Chicago in 1893 and in minor enterprises of the same sort, was of value, although the pieces were either removed or even destroyed; and the remarkable Memorial Arch erected in honor of naval victories in the Spanish War and which stood in New York for about a year after the reception which gave rise to it, was a still greater help to American study of monumental sculpture. In the way of permanent work there are two of the immense business buildings in New York City which are adorned with statues of great size and considerable artistic importance; the Appellate Court building in Madison Square is still more richly treated in the same way; and the spandrils, friezes and panels of several buildings have been treated with relief of human subject. The interior of the Congressional Library at Washington, which was finished about 1895, is enriched with a great number of symbolical statues, History, Law, Eloquence and the like, and also by bronze portrait statues larger than life. Gradually the United States is taking a position among the nations which patronize fine art with some judgment and discrimination and which find among its own citizens talent enough for the purpose of the adornment of external life. There is reason to hope that a really great school of sculpture is in process of evolution here: as there is much energy and artistic intelligence among the living men.

PAINTING.

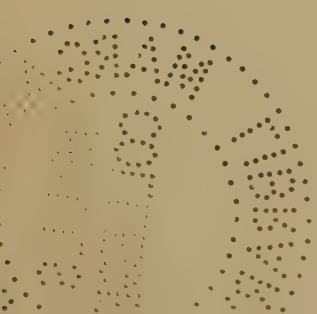
In painting, the nineteenth century was a period of real advance. However disappointing to the student of art was the generally inartistic character of the century, devoted mainly to science and to material progress, and without the decorative sense which had guided all previous epochs of art; in painting taken alone, and considered as the expression of one side of human thought, the achievement was as great, proportionally, as the achievement in poetry. It may even be said that in these two arts and in music the artistic expression of the European mind was found. Painting of the external world, especially landscape, was found sufficient to contain nearly all that kind of thought which is only expressible in form, light and shade and color. The sculpture of the nineteenth century is attractive, interesting, powerful, and leads us to hope for still better results hereafter, but painting of the same epoch has been much more completely the embodiment of the artistic thought of the time.

The remarkable reaction of 1830 against the draughtsmen, the designers for form alone, who cared nothing about the painter's point of view—was mainly confined to France, and of that movement Eugène Delacroix is the great embodiment, as has been said above. It was, however, not given to the men of that reaction to reach perfect control over coloring. Another influence was at work in France, namely, the study of pure landscape for its own sake, and as principal subject, the taste for which they found very largely in the example of certain English landscape painters, not so much the far more powerful Turner as Constable, and even smaller men than he, who if they were not great composers, were at least loving and careful painters of out-of-door effect. Théodore Rousseau, Troyon, and Jean François Millet, already named, were leaders in that movement, and Camille Corot (1796-1875) was more influential than any of them. Their work, especially that of Corot, extended into our present epoch, and Corot in fact, painting until his last year of life, produced continually more and more powerful compositions, ideal in the sense that he was not eager to make any one picture a portrait of any one scene but perfectly realistic in so far as all the effect that he sought was carefully studied in the nature which he always had before him as he painted. It is noticeable that all these men painted continually out of doors, not necessarily producing every separate canvas in the open air, though doing that very often, but always in touch with the light and color of nature as well as with her forms. A body of artists, all somewhat younger than those just named, who undertook to paint the effect which they saw out of doors, the effect of natural color seen

The Congressional Library Building at Washington, D. C., a building erected by the United States Government and completed before 1897: *the work of several architects in succession. The interior is richly adorned with mural paintings and there is also some interesting sculpture within and without, including sixteen ideal portrait statues in the great rotunda, and including beautiful bronze doors and a fountain which is seen in the picture.*



THE LIBRARY OF CONGRESS
WASHINGTON



under natural light at different times of day but always with close observance of the changing aspect of tree and rock and hillside as the sun itself changed apparent position and as the color of his light varied with cloud or with hour of the day, are commonly called the impressionists, but the term which they themselves adopted and which more closely describes their methods, is *pleinairistes,* or "open air men." Impressionist is an inadequate term, because all painting is the painting of impression, and he is the best man, other things being equal, who sees the most plainly that all that he can hope to do and indeed all that he ought to try to do is the rendering of certain impressions, often incompatible with other impressions, and chosen arbitrarily as those immediately required. But the term *pleinairiste* is accurate, because the avowed purpose of these men was the painting of the effects of nature with such precision that one of the most celebrated of them declared his inability to follow one manifestation of nature for more than half an hour at a time. After that the light changed and the color with it so much that he was compelled to abandon his canvas and begin work upon another subject. In connection with this class of work much was discovered in the way of mixing of paint upon the canvas and still more in the juxtaposition of colors not mingled together but set close together in such small touches that the effect produced on the eye is quite apart from the appearance separately of these unmixed tints. Moreover, the painting of those commonly unseen colors of nature, such as the blueness of the shadows on snow or the yellowness of grass in full sunlight, to take the most familiar instances, is highly characteristic of the school in question and its work is much laughed at by the public, which is more accustomed to pictures painted in different shades of gray. An artist of more popular character was Jacques Raymond Brascassat, who died in 1867. His latest pictures are among his best. Another was Marie Rosa Bonheur, whose celebrity as a painter of cattle, horses and wild beasts constantly increased to the time of her death in 1899.

Brilliancy of color has not been characteristic generally of French painting. There are many men even in the latter part of the nineteenth century whose work is gray and brown, and which has even its charm of color limited to these same restrained and severe effects. These are apt to be painters of important historical scenes; and in this respect the modern disposition to accurate study of the past is very pronounced. Such an artist is Meissonier, who has been named in the first part of this chapter. His long career did not end until 1891, the minute scale and careful finish by which his works are marked is not their chief characteristic. Care in establishing archæological truth and in obtaining minute local accuracy is helped by a power

which may be called imaginative, of realizing the essential facts of a by-gone event or situation, as in his painting of the Cuirassiers of the Guard greeting Napoleon, who is surrounded by his marshals and staff. The constant tendency of this illustrative art in which the chief object, or one principal object, is to tell a true story in a true-seeming way, is to become mere illustration, and to lose artistic quality to a very great extent. Thus we would hardly go to the painters of large historical canvases on the walls of the public buildings for the highest artistic merit; and yet artistic merit is in such work, especially in the matters of composition of line and mass, figures with architecture and landscape admirably composed in a design which may be almost monochromatic in its gravity of color but is otherwise a painting of importance. As for the historical teaching possible to such work it is very hard to set bounds to it. As was said of the Gothic sculpture of the Middle Ages, that the Cathedral porch was the Bible of the poor people who had no other book than this in which to read the Bible story, so it might be said that the historical painting of the nineteenth century might have been so looked at and so arranged for general study that the history of the past would be told in it for those who have no time nor disposition to read the books of historical writing. Such painting as this is hardly ever associated with triumphant success in fine art.

Such an artist was Jean Léon Gérôme, who has died while the proofs of these pages were in hand, January, 1904. His paintings are not attractive to painters; they are hard, sharply outlined, mannered in the last degree, disagreeable in color and in a curious kid-glove-like texture; but they are full of close observation. He was able to see much of the essential peculiarity of manners and dress in the Moslem East of his own day, and in like manner he was able to see how a Roman circus or an amphitheatre must have appeared in the day of its splendor, and how the sports and shows in it must have been conducted. He also, in later life, adopted Meissonier's plan of canvases crowded with many small figures.

There is one artist so exceptional in the character and also in the degree of his artistic merit that he must be named alone. Pierre Puvis de Chavannes (1824-1898) exhibited wall paintings at the Exhibition of 1867, and from that time developed rapidly a style of wall painting peculiarly his own and more perfectly successful than that of any modern in convincing pathos and sentiment with singular grace of composition both in line and in color, and in giving to the resulting pictures a singularly close relation to the walls which they adorn and whose solidity they do not mar. Such are the Ave Picardia Nutrix in the museum of Amiens (1865), the beheading of S. John

Monument to Colonel Robert Gould Shaw, by Augustus Saint Gaudens, born 1848. *The work is a bronze alto-relief, the figures of life size, and represents the march of the colored regiment which Shaw commanded, which serves as a background for the horse and rider. The figure of Patriotism floats above the marching column. It is erected on Boston Common, but facing toward Beacon Street; while on the granite wall which forms the rear of the monument there are elaborate inscriptions.*



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AUGUSTUS SAINT-GAUDENS

"THE SHAW MEMORIAL," BOSTON, MASS.



the Baptist (1870), Charles Martel, victor over the Saracens (1875), a great composition of the history of S. Genevieve in the Panthéon of Paris and many other great works culminating in the vast allegorical composition of the Sarbonne. All these works are in France; there is also an important painting in the staircase of the public library of Boston, U. S.

Another mural painter of great force was found in Paul Baudry, who has been named above. He decorated in Paris the private houses known as Hôtel Galliera and Hôtel Paiva; and when the Grand Opera House was in hand toward the close of the period of the Second Empire he was employed as chief mural painter for this great structure. His work in this direction occupied ten years of his life. After its completion he employed himself chiefly in portrait painting. He died in 1886.

In connection with this, the work of the book-illustrators and the etchers must be mentioned, for there have been two periods of especially active artistic production in this way, one during the reign of Louis Philippe when Gigoux, Tony Johannot, Gavarni and Henri Monnier were at work, and another when the etchers became most active between 1865 and 1880. The etchers restored the old habit of engraving one's own designs—that is, of producing on the copper plate not that which would yield a black and white reproduction of the painting or drawing by some one else, but a conception of the etcher's own. They were in fact what are called painter-engravers, for a true study of landscape, of figure subject or of decorative purpose may be as perfectly developed in black and white and by means of thin and fine lines as in color and with broad touches of the brush. In France, Maxime Lalanne (1827-1886) was one of the masters of etching, though not a great composer; Jules Jacquemart (1837-1880) was the most gifted artist that we know for all matters of reproduction of strange effects, as the lustre and translucency of crystal and agate, the exact amount of conventionality in an Oriental statuette and the like, and Charles Méryon (1821-1868) was one of the most gifted of designers, a man of extraordinarily sombre and grave genius which he employed in the rendering of the strange and picturesque architecture of old Paris. Many men still living are worthy to be named with these, their work being not altogether different from that of the two artists first named above.

In Germany, there are no such general movements to be named, but there are many independent painters, each man working by himself or in sympathy with a small body of men. The influence of French painting upon these German artists has been very great, especially since the Munich exhibition of 1879, in which for the first time since

the war between the countries in 1870 the strong new French school became known to Germany. The Paris exhibition of 1889 was hardly visited by many Germans, but this was all changed in 1900 when Paris was for the first time in thirty years crowded with Germans and when the painting of all the European world was brought into fair comparison. The most remarkable demonstration which German painting has made since 1860 has been in the very large and brilliant pictures of Makart (1840-84), an Austrian, but altogether a German in his ways of laying out and representing a subject. His great triumphal pieces are of less interest to the artist than to the public which admires brilliant and showy costume in great paintings full of movement and life and seen under broad daylight. Munkacsy (1846—) was a Hungarian, and a certain remote semi-Asiatic cast of design, not disagreeable nor very foreign to our western taste, is still visible in the style of color which he adopted. On the whole, he was rather a historian or illustrator than a painter in the great sense. Anselm Feuerbach, named above, was a man of first rate ability who studied hard and well in Paris, and then came under the influence of the old Venetian masters. Whether the comparative lack of interest which his very noble and graceful compositions are apt to excite comes from a too hard worked eclecticism striving to add Venetian grandeur and Venetian color to the Parisian method of design which, fine as it is, almost ignores grandeur and does not include richness of color in its repertory, or whether the long continued studies of his prime resulted in a too complete suppression of the individual man, the fact seems to be that no man is more interesting as a genius when studied in all his work, or less interesting when any individual composition is studied for itself. At the culmination of his artistic ability he established himself in Vienna, but was dissatisfied with his surroundings. His pictures are so widely scattered that it would be very hard to form an exhibition of them, but such an exhibition would be most instructive.

Carl Friedrich Lessing, named in the first part of this chapter, would have been called at any time before 1860 rather an extreme Romanticist caring little for the external aspect of things, caring everything for the romantic associations which his reading could call up. During his later life, however, Lessing is mainly a painter of landscape, often in its wildest manifestations. From the beginning of the present epoch until his death in 1880, he was director of the Grand Ducal Gallery at Carlsruhe, and as time went by, he did less and less original work. The collection which he administered is rich in modern German paintings; it has admirable Feuerbachs and Schirmers, some of Rottmann's best landscapes, and with these a few

Napoleon Reviewing the Cuirassiers of his Guard; the picture called "Friedland, 1807," by Jean Louis Ernest Meissonier (1815-1891). This picture is in the Metropolitan Museum of Art, New York. Napoleon is seen surrounded by the generals of his army and officers of the staff, and the Hussars of his immediate escort are advancing on the left. The Grenadiers of the guard are seen in ranks upon the hill behind the Emperor. Meissonier's minuteness of work and delicacy of color does not make him an artist of real greatness, but he was a singularly patient and careful historian, and he had made an especial study of the horse in all attitudes and conditions.



JEAN ERNEST MEISSONIER

"FRIEDLAND, 1807," FROM THE PAINTING IN THE METROPOLITAN MUSEUM, NEW YORK



of his own; probably the most valuable that can be seen in Europe. Eduard Bendemann lived till 1889 and painted to the end of his active career in the old style of pure "romance" without much reference to artistic merit, but his widely known pictures are always occurring in engraving and photography as examples of German art. The sort of conventionality which was compatible with romanticism is in them all. Theodor Hildebrandt became more and more an illustrator until his death in 1874, nor was his illustration realistically undertaken; it reminds one of the outlines of Retzsch—perfunctory settings down in line of the grouping of characters possible in any scene of drama or romance. Ludwig Knaus is one of those artists whose work must always be popular because everything in it is sacrificed to sentiment and familiar realism. The well known Christening shows rather the moment before the ceremony, the country people, hosts and guests, are taking coffee and long rolls which they dip into it, the priest, who alone must wait for his breakfast, holds the child, and the entire party is shown in a state of eager animation about the baby or the simple fact that the priest is holding the baby. All eyes and all heads are turned in that direction; there is a simple and innocent announcement that this is nothing but a piece of domestic sentiment. Work would have to be much worse than that of Knaus in order to prevent such subjects from becoming widely popular: but the work is indeed not masterly; it is flat and unimpressive, neither the color nor the line composition has any message for one who loves painting, and a photograph taken from an engraving is as valuable as the canvas. More important artistic work is combined with equal realism and equal directness of expression in those works of Otto Brausewetter which have become known to the world of students. His Copernicus is in a way an ideal portrait, and a valuable piece of historical reconstruction of the past.

The great composer in black and white, Adolf Menzel, is still living, and yet his work in illustration of German history seems as much a product of the eighteenth century as if it were signed by Watteau. It has the large artistic touch of the eighteenth century, and in like manner the indifference of that epoch to what might be called moral qualities. There is no attempt at drawing any lesson from the scene or the event; in each separate composition the true object of historical illustration is kept strictly in mind. When in later life Menzel began to paint important pictures the same honorable quality distinguished them all. He is not a great colorist; but his color is sufficient for his purpose, and he can handle, with equal skill, a great crowd of courtiers assembled at the most stately of all functions, an imperial coronation, or the bustling throng of the market

place at Verona. There is no better painter of the ways and doings of mankind; if it is important that the ordinary life of man be set down before us on painted canvases of no special glory of color and hindered in charm by the ugliness of modern costume, then Menzel is one of the most useful of painters. To the sincere lover of painting Adolf Lier, who died in 1882, is of more consequence. He is one of the sincerest of landscape painters and in his later years shook off a certain conventional painting in yellow light and adopted something of the realism of the French open air school.

There are among the still living Germans some of admirable quality. As long ago as the Paris Exhibition of 1878, small as was there the display of German work, there were some paintings on the walls of the German gallery which would command respect even in that great display of French and French-inspired modern painting. Such a man is the younger Kaulbach of whom nothing more can be said here. It is with regret that one turns from this curious subject; but the apparent impossibility of classifying the German artists by schools and the vast number of the uninteresting canvases which have to be studied for hours before their significance can be ascertained, is an almost complete hindrance to knowledge of the modern German spirit as expressible in fine art.

In Spain, there have been one or two very able students of the French school who have added to it a certain brilliancy of hue not common among Frenchmen. Of these the chief was Mariano José Maria Fortuny (1838-74), mentioned in the first part of this chapter. His most important works, however, were executed after 1860; during those few years he produced such paintings as The Serpent Charmer, the Maroccan Dealer in Carpets, the Marriage at Madrid (see Fig. 658), and similar pictures in which a number of figures were represented in brilliant daylight and great display made of such varieties of local color as could be had from costume, tapestries, arms, and other accessories of brilliant and showy life. Living men of the same way of painting are the younger Madrazzo and Georges Jean Vibert.

In Belgium, Charles de Groux (1825-1870) was still living when our epoch opens. He is called a disciple of the French Courbet, but his feeble health prevented his rivalling the manly carelessness of his supposed exemplar. Henri de Braekeleer (1830-88) was a nephew of Baron Leys, and in a way followed his uncle's example but rather studied the modern life around him and the details of the houses and costumes which he saw than the records of the Middle Ages. Charles Verlat (1824-1890) was in complete contrast with the men above named, a painter of Biblical subjects. Louis Dubois (1830-1880)

Copernicus, an ideal portrait, from the painting by Otto Brausewetter, who was born at Saalfeld in Prussia in 1835. *It is stated in the biographies that this was his first important picture. He is known for the use of historical subjects treated in an imaginative way.*



COPERNICUS
FROM THE PAINTING BY OTTO BRAUSEWETTER



was more like Courbet, which painter is indeed continually named as the great model for Flemish painting of this period. As far as subject and treatment go Dubois is Rembrandt over again, but of course without the exceptional artistic power. Alfred Stevens (1828-—) is as different in his treatment of life as a man can be. Nearly all his pictures are dainty interiors with women in elegant costume, without movement, without truthful action of any sort, as if painted from models carefully posed: but the technical ability shown is great, the painting is simple and skillful, the subdued daylight of in-doors is perfectly well rendered, and figures are given solidity without exaggeration of light and shade. Hippolyte Boulenger (1838-1874) was



Fig. 658. The Marriage at Madrid. (Fortuny.)

a landscape painter of the true open air school, painting much out of doors. He organized an informal society of men who desired to work like the French impressionists. For a small country, with a population less than that of New York State, Belgium is one of the most artistic of modern communities. The influence exerted by Fine Art on the whole nation is exceptionally great.

The kingdom of the Netherlands, often called in England, from the name of its largest province, Holland, is the home of landscape painting. Even the larger and more wealthy community of Great Britain has not surpassed the record of the little lowland state of the

North Sea; and but for the colossal genius of Turner, could not be thought to rival the smaller state. Johann Barthold Jongkind (1819-1891) has not had his superior in Europe, during our present epoch, in all that makes landscape painting truly artistical, and to exquisite color of the graver and more Corot-like character, he adds a personal charm of sympathy with the heart of Paris or with the canals and windmills of Holland—with violent movement or with serene tranquillity. He is, moreover, one of the first of modern painter-engravers, superior to Lalanne or to Appian in the significance and purpose of his work in black and white. Johannes Bosboom (1817-1891) is a landscape painter in this sense, that he paints architectural subjects or at least subjects in which the structures of man rather than those of nature form the background, and the surroundings. The delicate light and shade of his church interiors are unrivalled in modern art. Josef Israels, born 1824, still living at The Hague, is one of the first of modern workmen in a kind of grave genre painting: dignified and pathetic renderings of the simple incidents of humble life. There is no more independent artist in modern Europe: since he first exhibited about 1853 he has followed his own course of simple development in technical strength and artistic perception.

The wide range of French influence over the painting of Europe is noticeable in the work of our time in the United States, on the one hand, and in the far north of Europe on the other. Thus, in Norway, as in Sweden and in Denmark, we look at each sign of national independence in these matters—at each evidence of a decided attempt to work on national lines, as distinguished from those marked out by the French teaching of modern Europe—holding it as a rarity. The only cause for this is, of course, the absence of a great artistic past. There has been little art of first rate importance in Scandinavia, and probably the present time is the most fruitful since the epoch of the scroll carving on the wooden churches during the eleventh and twelfth centuries.

Adolf Tidemand (1814-1876) was rather a German in his style and from 1840 for twenty or twenty-five years this German influence was noticeable in Norway. Nicolai Arbo (1831-1892) while choosing as his intellectual subjects passages in Norwegian history and legend, is still a German painter in his practice. It was after 1870 that the strong French influence carried it over all others in the north. The younger men who have felt this the most are still living, but one painter of an earlier generation but of the modern school, Johann Theodor Eckersberg (1822-70) seems to have gained his independence out of doors where at an early date he worked as the earliest French open air painters did at the same time. The living

and hard-working Norwegians are producing admirable landscapes, and portraits of singular force and vigor.

In Sweden, Nils Johann Blommer (1816-58) did not live long enough to perfect his style or to gain perfect technical ability. Indeed he was troubled with the dreams of those who think that in painting good intention is everything, and that the same intellectual matter which poetry and imaginative prose rightly takes as its theme was everything in graphic art as well. Hence his influence was of but little consequence to the growing school of northern art. A somewhat similar experience was that of Karl Johann Fahlcrantz (1774-1861) who, had he lived at a time of more perfect technical mastery in the painters about him, might have been a great artist. Gustav Wilhelm Palm (1810-90) was a stanch realist, although painting mainly in Italy. Egron Lundgren (1815-75) chose Spain as his southern field of inspiration, but resided in later life in England, where he came to be looked upon rather as a steady exhibitor in the Royal Academy than as a foreigner.

The first Swedish painter who has much impressed persons not intimate with the whole history of northern painting is Johann Frederik Hoeckert (1826-66). He also was a traveler and one who studied the work of great national painters of different lands, from Rembrandt to Eugène Delacroix. The result was seen in a singular boldness of conception and in a painter-like way of looking at nature quite foreign to the too abstract, too academic High-German way of looking at things, so often seen among his predecessors. Karl Gustav Hellquist (1851-90) surprised the world at the Paris Exhibition of 1878 by firmly painted pictures of popular life. In spite, however, of the vigorous conception which he shows in this and similar historical compositions, his work is German of the dull unimpressive Düsseldorf school of the middle of the century. A powerful painter was Marcus Larsson (1825-64), but the attempts that have been made to compare him to the German Hildebrandt and other leading painters of the Continent of Europe are mistaken in that he was too little satisfied with simple and nervous work, but sought for fantastic variety. Edward Bergh (1828-80) is the chief of Swedish landscape painters, at least for the period ending with his death: and this, not because of supreme merit in one respect, but of a well harmonized combination of qualities. Hugo Birger (1854-97) was an impressionist in the modern sense, painting the effects of sunlight as the Spaniards and Algerines understand sunlight, and in the north the glow of electric lights through haze. Adolf Nordling is a painter of the sea. In this way the newer men, especially those still living, have become realists in the best sense; they paint nature as they see her; but without such

attempt to disregard traditional ways of giving form and light and shade that their pictures become too defiant. The gallery devoted to Sweden in the Paris Exhibition of 1900 was most attractive to one who would pass the walls in steady review and select the interesting pictures for study. The failure in this, and in other northern schools, as shown to Europe at the great gatherings of art, is in the lack of pure and glowing color. In this they have, of course, the misfortune that the chosen school of the time, the great school of art centred in Paris, is itself comparatively weak in color, and seldom works up its grays and browns to a jewel-like richness of effect, even for a moment.

In Denmark, Christoph Wilhelm Eckersberg, who died in 1853, had left for the new generation of artists an excellent artistic record. Few of them have gained his manly freedom of handling, which in landscape and especially in sea views with ships, in the Dutch manner of the eighteenth century, is artistic in a very high sense, while his portraits and groups are pleasantly reminiscent of Ingres. A man who was fifty years old when Eckersberg died, Jörgen Valentin Sonne (1801-90) is a battle painter and a painter of historical scenes. A more truly national artist, and this mainly on account of his tranquil satisfaction with Danish landscape, is Peter Christian Skovgaard (1817-76). Anton Melbye (1818-75) is a painter of the sea, and this not so much in the Dutch way as a rendering of the life of the sea in battleships and in fishing boats, as in the naturalistic treatment of the ocean itself, the effect upon its aspects of the light and color of the sky, the free aspect of the deep in fair and in foul weather. Carl Bloch (1834-90) is sometimes a humorist like the well known Knaus, but his more valuable pictures are good in that they offer realistic and well seen views in Italy. With few exceptions, however, the modern Danish school is mainly a reflection of that of Paris.

Russia, in which alone of modern nations of Europe some of the mediæval traditions remain, has not been able to influence her modern school of painters by any of the glow of color, the decorative effect, or the masterly traditional designing of her ancient semi-Byzantine and semi-Asiatic work. That decorative work was not intelligent enough to rank very high among the mediæval arts; and it has been always too much identified with the very ignorant clergy of Russia and with the humble life of the peasants to influence the artists of the great cities, who would naturally go to Germany or to France, according to the epoch, for their inspiration as well as their technical training. Thus, Carl Brülov (Brüllov) (1799-52) was a student in Rome for many years before he became known in the north, even in Russia. His famous picture, the Destruction of Pompeii, now in the Hermitage Gallery, St. Petersburg, was apparently an attempt

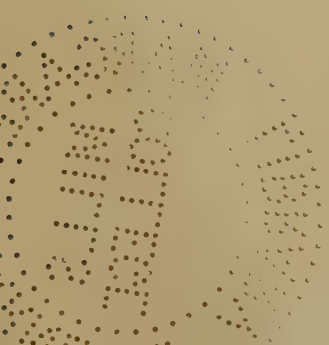
"A Distinguished Member of the Humane Society," from the painting by Edwin Landseer (1802-1873), *in the National Gallery, London. During the years before* 1860 *Landseer was the most generally celebrated of English painters; his sympathy with dogs and to a less degree with other living creatures being of that sort which would make him most popular as an artist. His pictures are not of first-rate importance in the eyes of artists, but he studied the dog and understood the creature well.*



LANDSEER

"A DISTINGUISHED MEMBER OF THE HUMANE SOCIETY"

FROM THE ORIGINAL IN THE NATIONAL GALLERY, LONDON



to reproduce the manner of Raphael's *Incendio del Borgo* in this especially, that violent scenes of distress and suffering, with all the signs of extreme terror, are treated in a would-be classical fashion. Raphael's famous picture has behind it his unmatched ability as a composer in line and mass; and has also his great name and the Raphaelesque tradition to explain its lack of realism, and of the significant relations of a great event; but Brülov's work has that unnatural combination of violence with the classical tradition, without the noble design and without the weight of a lifetime of supremely fine work behind him. This master of the early years of the century has too much set the fashion for the later world of Russian artists, and it is only the bold realism of still living men which redeems this and gives the world hope of a school which shall not be merely derived from Western Europe. In this we are reminded of the constant demand, more frequent in the early years of the nineteenth century than at present—the demand made by Europe upon the United States for a wholly independent and non-European literature. This was a demand so far unreasonable that the world of books has no geographical or national limitations, and that literary thought in a given language can hardly be bounded by the ocean; but in graphic art it is not unreasonable to hope for, nor would it be unwise to work for, a system of design based upon the visible nature of the new land. Landscape and humanity alike are different in aspect under new skies, nor is it without regret that we see an able American, or an able Russian, drawing from Paris his whole habit of thought as well as his technical skill.

Something of this wished-for independence appears in Alexander Ivanov (1806-58). He is called a Pre-Raphaelite; but it is indifferent whether he sympathizes with the "Nazarenes" of Rome (Cornelius, Overbeck and their company) or with the English Pre-Raphaelite Brotherhood, or again with the early Italian masters from whom both these modern schools drew, nominally, their inspiration. What is interesting about his work is that when he painted Biblical scenes he did so with a sincere treatment of the incident as if it were happening in Russia; the face, the dress, the action being clearly studied from nature out-of-doors, and with little attempt at classical dignity except in the heads of the sacred personages. It is to the credit of some of the still living painters that they feel intensely the necessity of taking back to Russia their skill and knowledge gained elsewhere. Freedom of the soul may be had even under an autocracy administered by powerful and selfish officials, and in no way better than in fine art. Even the horror of war can be, as it seems, treated

boldly by a painter living in Russia; although one would have thought that the implication that there was any other than a glorious side to that "sport of kings" would be frowned upon.

England has no academic school; and therefore no great body of protesting artists. The Royal Academy is mainly an annual exhibition; and neither the schools maintained by that quasi-national institution, nor any other school of art, is of any general weight in British public opinion. Therefore, the world of English painters is made up of a great number of men working each for himself; the result being in a way fortunate, as individualism is the life of modern descriptive and representative art. The English painters draw much of their technical skill from the example of the continental schools; but this is generally the result of studies made in after life, when already a certain technique has been mastered. It is rare that an English student works during his first years in a Paris atelier.

When our present period begins there are found still hard at work some of the ablest of the men named in the first part of this chapter. Sir Frederick Leighton (1830-1896) was to be engaged, soon after 1860, in painting his most important works, the mural paintings in the South Kensington Museum; large pictures filling lunettes high above the floor, and each filled with figures, the subject being The Arts of Peace and The Arts of War. The fresco in the church at Lyndhurst, Hampshire, The Wise and the Foolish Virgins, and the painting in the Royal Exchange, London, the celebrated picture of the Phœnicians bartering with the Britons on the Shore, belong to this epoch. Leighton was the author of a great number of easel pictures as well as the pieces of sculpture named on another page. It is as a master of form that the critic must consider Leighton (see Fig. 659). The true charm which the great painter gives to his canvases was not for him to achieve. He was raised to the House of Peers under the title of Baron Leighton of Stretton.

Millais also was knighted, though he never reached a higher social dignity. About 1860 he ceased to be one of the active champions of the Pre-Raphaelite movement. Something of the directness and simplicity of conception which marked the first efforts of the Pre-Raphaelites was retained by him till his death, and he grew from year to year more powerful as a painter. As a colorist he was not in the rank of men to whom color is the main thing in painting, as it was to Delacroix, as it was probably to Millet—as it would have been to the Venetians of the sixteenth century but that they had also what no modern man can have, the mighty influence of traditional good work in form to save all their painting from obvious error, and to give them the unexampled, the unmatched combination of color and form.

Portrait of the artist's mother, by James Abbott McNeill Whistler, born in Massachusetts, 1834, *died in London,* 1903. *The picture is in the Luxembourg Gallery in Paris. It is in sombre colors, the dress black and the background generally grey, but with exquisite gradations of soft coloring. Whistler is one of the notable artistic figures of the nineteenth century: but the question as to the final place to be given to his art is more difficult to answer than even that concerning other eminent modern artists.*



WHISTLER

PORTRAIT OF THE ARTIST'S MOTHER, FROM THE PAINTING IN THE LUXEMBOURG GALLERY, PARIS



He painted dark subjects without serious attempt to enliven them with that color which is unperceived by the world; he painted brilliant out-



Fig. 659. Elektra. (Frederick Leighton.)

of-door subjects with even less desire than in his youth to make nature repeat again for him her effects of colored light; but he could draw

well and freely, so that the sense of the draughtsman's presence was not left in his canvases, and this technical skill as a painter was unsurpassed in his land and in his own time. During his later years his most important things were landscapes, and they are magnificent in power and range; while his other work was chiefly in portraits, and in small pictures of sentiment in the English manner which were almost portraits, being limited in their range and confined to one or two figures. George Frederick Watts (born in 1818) is an artist about whose painting, especially his later work, lovers of painting will continue to disagree. It is odd that some able practicing artists admire his work as much as the more non-artistic critic who views painting from the poetical side of criticism alone. His large pictures are not attractive, when compared with the work of great technical artists of any school, more especially of those in which the feeling of the colorist is noticeably strong. A photograph of any important work of his is as interesting as the picture itself; a statement often made with regard to the work of artists who are rather Thinkers than Painters. Abstract idea passing through a powerful and sympathetic mind will prove too much for the artistic working out of almost any painter, and the experience of Watts is no exception to this. His most important mural painting is in the great hall of Lincoln's Inn in London, The School of Legislation; but this was painted at the beginning of our present epoch. All his later works are easel paintings, though some of them are very large; among them are many portraits, and he gained a singular repute among his contemporaries for his skill in painting the inner life and true nature of his sitter—a kind of praise which has been awarded to all the greatest painters who have given their attention to portraiture, and which is a qualification very difficult to assign with certainty. Ford Madox Brown lived until 1882, and his latest work is marked, as is that of Millais, by a disposition to approach gradually the more general view of the artist's work, drawing away little by little from the marked Neo-mediæval, or "Pre-Raphaelite," character of his earlier paintings. His subjects, however, are chosen with the same prophetic spirit. They must still convey a profound thought or an important reminiscence; as in the Cromwell with the blind Milton and Marvel acting as clerk, planning the protest against the oppression of the Vaudois; as in the Baptism of King Edwin, the Expulsion of the Danes from Manchester, the First Observation of the transit of Venus, and similar subjects. Concerning the Pre-Raphaelites proper, Arthur Hughes (1832—) has never received the public recognition which his admirably suggestive and spiritual work would seem to demand. He was not a very productive artist; and it is a truism that the artist who would have fame must produce much; his

appeal to the public must be repeated many times. Dante Gabriel Rossetti (1828-82), most powerful of all the Pre-Raphaelite Brotherhood, and too imaginative indeed to be long controlled by the dicta of any school, never, while he kept his health, lost his prodigious ability nor ever laid aside his little mannerisms. All his work was in the form of easel paintings and none was very large. La Bella Mano (The Beautiful Hand; a picture illustrating or illustrated by a well known sonnet of Rossetti's) was painted about 1875, and in the same year was the interesting picture of the Blessed Damosel, also accompanying, as many of Rossetti's pictures do, a poem of his own. Of later date is the Proserpine, and so is the admirable and famous Lilith the mythical first wife of Adam, the witch of fascination. Later pictures are the Astarte Syriaca (the Syrian Venus), a draped figure in an upright canvas, the background almost filled by other figures which seem half divine attendants of the goddess, The Sea Spell, and Fiametta: but these pictures like earlier ones are generally studies of a single figure, and it sometimes happened that Rossetti in studying a living head would find it come out under his hand too personal—too portrait-like, and would give it away or at least throw it aside altogether and begin his work again. In this his practice is like that of other great artists, but noticeable instances of it have occurred in Rossetti's later years. During the last few years of his life he was not able to paint. Finally, William Holman Hunt (1827—) lived the longest of all the well known Pre-Raphaelites, and was to the end stanch to his original principles. He, less than others, abandoned his deliberately made resolve to paint according to a carefully wrought out theory. He also was one of those artists who paint but little, each canvas containing more thought and especially more laborious work than that which has generally been found by the most able painters expedient and in the highest sense economical. A man of his peculiar ability must be a law to himself, and we are contented to accept as almost the whole production of thirty years a few such pictures as The Afterglow in Egypt (1868), The Shadow of Death (about 1870), Isabella and the Pot of Basil (an upright picture in which the single figure of Keats's heroine is shown embracing the flowerpot in which is concealed her lover's moldering head), The Triumph of the Innocents (1878), this being the exquisite picture in which the child-Christ, carried in his mother's arms, as she rides toward Egypt, is surrounded and followed by the spirits of the children who perished for Him, and the well-known mystical picture, "The Light of the World." Sir Edward Burne-Jones carried out the Pre-Raphaelite traditions, and composed in the same way: and about his

work even the lovers of the refined style of design introduced by Rossetti will hardly agree, for to many of them the coloring of this famous artist and his composition in masses of color cannot be attractive. In a very different external sense he designed as Watts did, that is to say, he had a great moral or poetical or religious thought which he felt it essential to express, whether it lent itself readily to artistic composition or not. Men having this habit of mind will never be very great painters; but their work will always have the greatest possible interest for those who care far more for poetry without reference to the form in which it exists—for those who would prefer in verse William Blake to Shelley, or Emerson to Alfred de Musset.

Frederick Walker, who died very young in 1875, was almost alone in his independent feeling of an idyllic tone of thought embodied in an excellent, simple and solid painting. He paints pictures of simple domestic incident; but these are infused with a grace, a charm wholly his own. Albert Moore differs from him in that he never paints Incident at all, but only Situation. This habit, which in the opinion of many thoughtful critics of the time is that which the world ought to be encouraged to look upon favorably, consists in refusing to represent any event that ever happened, whether in history or in fiction, but to choose only admirable groups of figures, lovely surroundings of color in natural or in artificial backgrounds and foregrounds, and to paint these for their own sake as paintings. Walker came very near to that. If he had lived longer it might well have been that he would have become an artist as far removed from the historian or the story-teller as Albert Moore himself; but in Albert Moore we have as his most elaborate compositions such as the magnificent picture which represents four draped men seated on a long bench, or form, of rich design, and engaged together in the performance of some important piece of music for stringed instruments alone; while three elaborately draped girls stand facing the musicians, with their backs turned uncompromisingly toward the spectator, and gazing intently whither their interest is fixed. It is curious, by the way, that in a picture to be compared with this, the Waiting to Cross, where girls in Grecian costume are looking intently upon the rippled river, the painter has felt it necessary to turn the face of one of the three, outward, toward the spectator, lest too absolute a study of the back and its drapery should be monotonous. In the painting of The Quartette, however, the faces of the musicians are visible, and the girls may fix their attention without regard to the spectator. Moore's other pictures are generally still more slight in their "literary subject"; he depends for his effect upon admirably composed drapery of no matter what epoch and what material; flowers, marble, carved wood, or upon a charmingly imagined

"At the Shrine of Venus," from the painting in the Mendelssohn Collection at Berlin, by Laurence (Lourens) Alma-Tadema (born 1836). This artist, a Dutchman, born at Leeuwarden, and a pupil of Baron Leys, has spent his artistic life in England, where he has been knighted and has received great popular favor. His work is famous for archæological research and such accuracy as is possible to a modern; and also for a singular power of painting marble, silk and such other beautiful and interesting materials so as to produce an entirely harmonious result while still a close imitation of surface and texture is maintained.



LAURENCE ALMA-TADEMA

AT THE SHRINE OF VENUS



landscape of his own devising; the whole wrought in a most delicate and exquisite combination possible to him who would keep everything in high light and in pure pale color.

W. Q. Orchardson (1835—), Laurens Alma Tadema (1836—), knighted as Sir Lawrence, and John Brett are noticeable as men whose business it is rather to paint the visible in an intelligent and painstaking way. The brilliancy and fidelity of Brett's landscapes, the rough cliffs rising from calm seas, and the interesting study of distant hillsides with cloud shadows passing over them, make it surprising that he is not more esteemed by his brother artists; but the tendency in modern landscape is so strong toward disregard of minute detail and swift execution of general harmonies, that it causes this and similar instances of partial injustice. This work is far from being great landscape—it cannot be compared with the graver and more significant work of Millais, in which probably not one-fifth of the time is consumed; but there is no mistake about the brilliancy of Brett's sunshine, and it is sad there could not have been given to that manly painting the last touch which would have made it charming as well as artistically truthful. Orchardson is one of the most serious of historical painters in the true sense; but then historical painting has no great value after all. Rendered in black and white and either engraved on wood or produced in etching by the master himself, one of his compositions would have done as well and have been as valuable eight inches long, as in a thousand pound canvas, having a superficies fifty times as great. Much the same truth obtains in regard to Alma Tadema; there being only this reserve, that no one has painted marble better than he, nor simple stuffs. As an example to other painters, as showing them what can be done in certain directions, there is no one more praiseworthy. Beyond this, his archæology is of just as much value as that which goes to the restoration of Roman or Greek buildings in our better books for popular information. It is the obvious way of thinking out the questions: How a Roman artist sold his bronzes; How a slave dealer exhibited his slaves to possible buyers—the classical world revived for us according to the thoughts of a man who has read much.

In the United States, the art of the men who are no longer living was from 1860 to the close of the century almost wholly a national growth; influenced here and there by a knowledge of the more masterly work that was being done in France and more rarely by the English precedent, but still, on the whole, American, of the Northeastern States. The so-called Hudson River school did not die in 1860; it was merely modified by some of those outside influences to which allusion has been made. Frederick E. Church (1826-1900)

and John F. Kensett (1818-72) did not paint much during their later years. Their work remains to us as the most powerful of the former epoch, rather than as influencing or forming a part of the new world of American art. Sanford R. Gifford (1825-80) and Jervis McEntee (1828-91) were the younger men of the older school, so to speak, and their landscape grew more and more significant as they grew older. McEntee's specialty of late autumn landscapes, with the ruddy gray of the trunks harmonizing with the red brown scattered leafage, and Gifford's summer landscape, hardly attempting sunshine but grave and severe in harmonies of grayish green, were not to be improved in their special way. They were renderings of the landscape effects, as the more intelligent layman sees landscape, of New York State and New England; not essentially the painter's, but rather the landscape lover's view of the problem, How to paint the fields and the woods. A. H. Wyant (1836-92) was younger than the men just named, and had more of the thorough handling and perfect knowledge of his technical business than they. With Martin, who is named below, he represents the best of American painting of simple landscape intelligently composed. In this sense he was less of a realist than Gifford and McEntee, because they would have been much less conscious of their own artistic handling of their theme, whereas to Wyant it was probably never a serious proposal that he should paint exactly what he saw. Homer D. Martin (1836-1897) was in this respect the most consummate artist that the country possessed. He produced little and he was hardly known by the public—even by the public of picture buyers; but his few large paintings are among the most important possessions of the country in the way of fine art. He was a deliberate composer. Out of doors he would paint, or more often sketch with the hard point, a tree or a clump of bushes or the way in which a naked rock rose out of the pasture, but it was in his study that his composition was made, and it was there that he produced those astonishing pieces of truth in the anatomy of hillside and rocky cliff, in which no landscape painter has ever surpassed him. George Inness (1825-94) was unique in America in his power of investing the landscape with brilliancy of color. He was like Corot in his indifference to the minute facts of the country before him, and like Corot in his disposition to harmonize sombre foliage and pale distant sky into a lovely harmony, but he was more eager than was Corot to seize the brilliant color of sunset and to use his gray green trees as a solid frame for those glowing effects.

William Morris Hunt (1824-79) was the one important figure painter among the men no longer living; and he was the first American to give to the world large mural paintings of artistic importance.

These were executed for the Capitol (i.e. the State government building) at Albany, but unfortunate errors in the construction of a part of the building caused new walls and roofs to be put in which conceal



Fig. 660. The Lambs. (Wm. Morris Hunt.)

these paintings altogether, and they are lost to the world. Many of his smaller pictures have great charm (see Fig. 660), and he is always a forceful technician.

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